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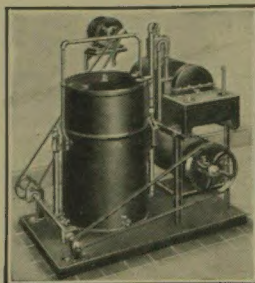
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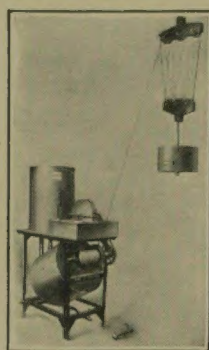
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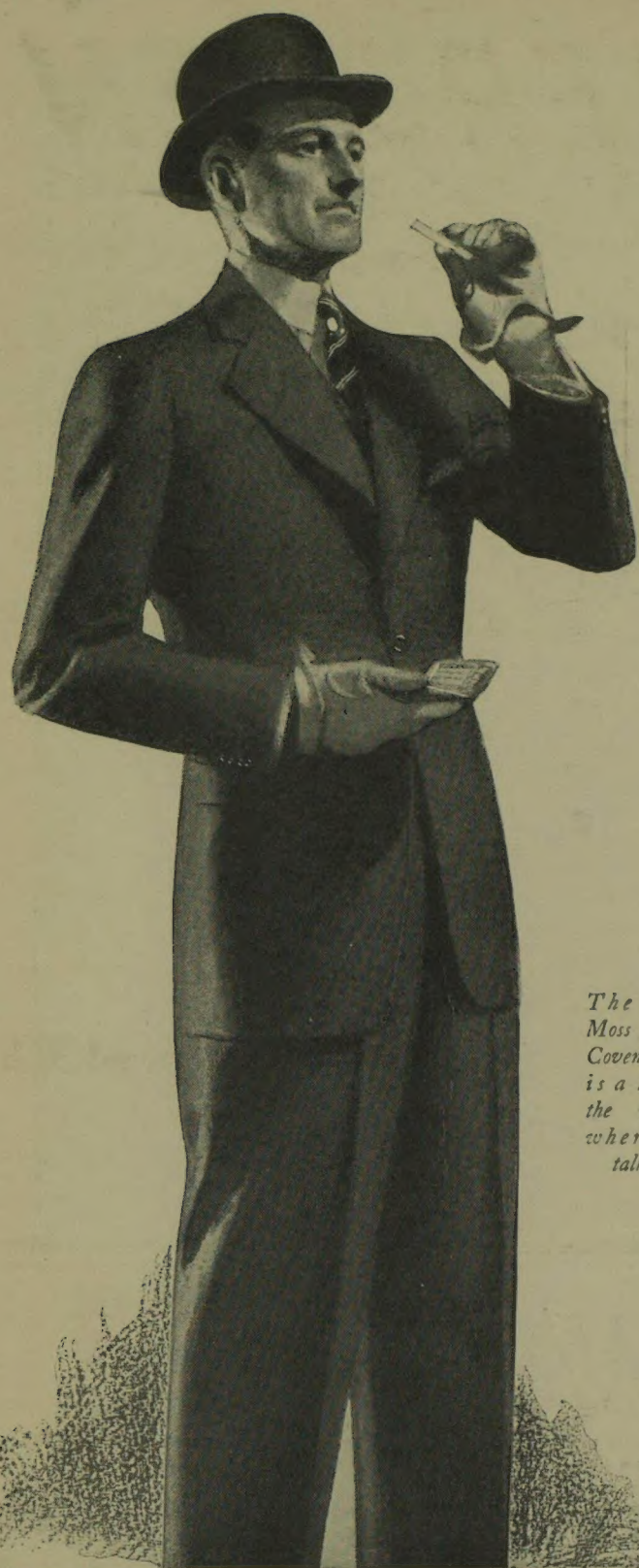
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JUNE 1, 1929.

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**A PRINCE OF THE ROYAL HOUSE AS LORD HIGH COMMISSIONER FOR THE FIRST TIME:
H.R.H. THE DUKE OF YORK, WITH THE DUCHESS, LEAVING ST. GILES'S CATHEDRAL, EDINBURGH.**

The visit of the Duke of York to Scotland, in order that his Royal Highness might represent his father, the King, as Lord High Commissioner at the meetings of the General Assembly of the Church of Scotland, which opened in Edinburgh on May 21, was of very special moment, for it marked the first occasion on which a Prince of the Royal House has been chosen to act as Lord High Commissioner. The Duke, accompanied by the Duchess, went into residence at the

Palace of Holyroodhouse on May 18, arriving there, according to precedent, without official ceremony. Concerning this point, a "Times" correspondent wrote: "It is in accordance with custom that the Lord High Commissioner . . . should arrive in the capital almost secretly before the ceremonies of the visit begin. . . . he is, as it were, discovered in residence at Holyrood on the eve of the opening of the Assembly, awaiting the invitation to enter the city."



By G. K. CHESTERTON.

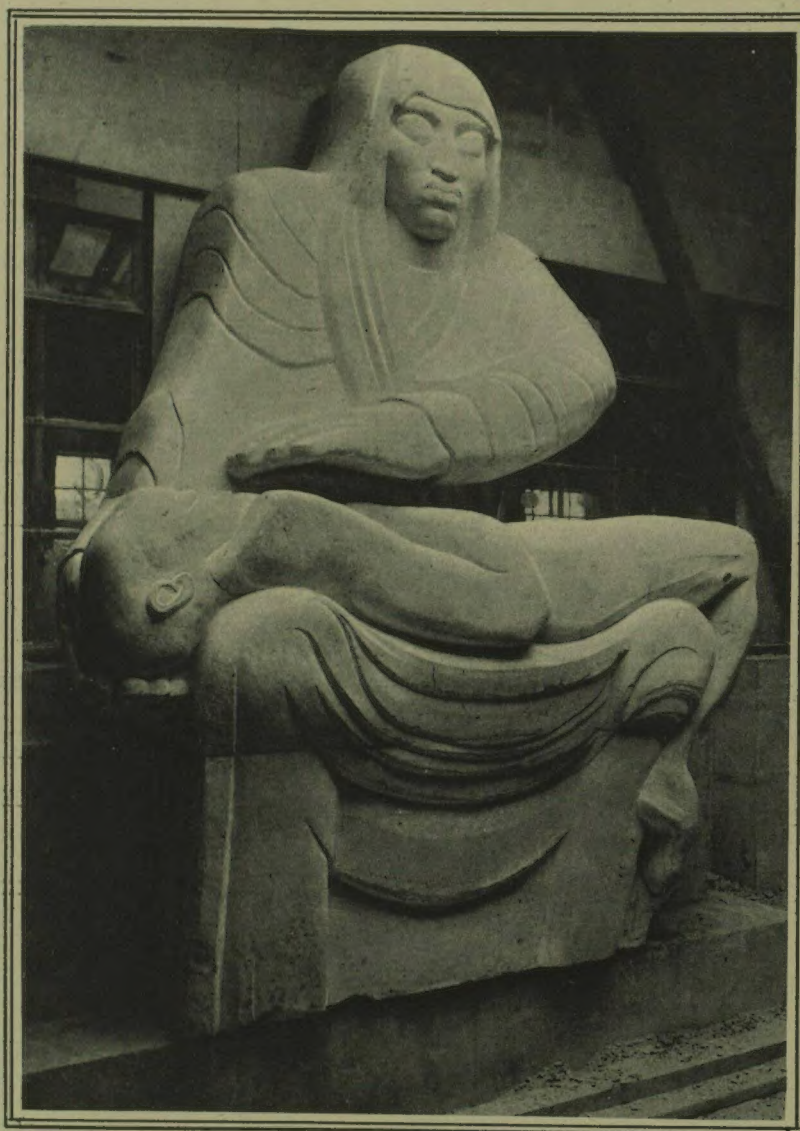
I SAW recently a remark about Jane Austen in connection with the General Election. We have most of us seen a good many remarks about Jane Austen in connection with the Flapper or the New Woman or the Modern View of Marriage, or some of those funny things. And those happy few of us who happen to have read Jane Austen have generally come to the conclusion that those who refer to her have not read her. Feminists are, as their name implies, opposed to anything feminine. But sometimes they disparage the earlier forms of the feminine, even when they showed qualities commonly called masculine. They talk of "Sense and Sensibility" without knowing that the moral is on the side of Sense. They talk about fainting. I do not remember any woman fainting in any novel of Jane Austen. There may be an exception that I have forgotten; there is indeed a lady who falls with a great whack off the Cobb at Lyme Regis. But few ladies would do that as a mere affected pose of sentiment. But rarely does a lady dash herself from Shakespeare's Cliff or the Monument solely to assume a graceful attitude below. Jane Austen herself was certainly not of the fainting sort. Nor were her favourite heroines, like Emma Woodhouse or Elizabeth Bennet. The real case against Jane Austen (if anybody is so base and thankless as to want to make a case against her) is not that she is sentimental, but that she is rather cynical. Allowing for the different conventions of subject-matter in the two periods, she was rather like Miss Rose Macaulay. But Miss Rose Macaulay finds herself in a world where fainting-fits would be a very mild form of excitement. There is something very amusing about this appeal to a comparison between the novels of the two periods. The heroine of many a modern novel writhes and reels her way through the story, chews and flings away fifty half-smoked cigarettes, is perpetually stifling a scream or else not stifling it, howling for solitude or howling for society, goading every mood to the verge of madness, seeing red mists before her eyes, seeing green flames dance in her brain, dashing to the druggist and then collapsing on the doorstep of the psychoanalyst; and all the time congratulating herself on her rational superiority to the weak sensibility of Jane Austen.

I do not say the new woman is like the new neurotic heroine; any more than I think the older woman was like the artificial fainting heroine. But if the critics have a right to argue from the old novels, we have a right to argue from the new. And what I say is true of the novels of some new novelists; and what they say is not true of the novels of Jane Austen. But, as I have said, we are already familiar with this sort of journalistic comment on Jane Austen's novels. It was always sufficiently shallow and trivial, being based on a vague association, connected with ladies who wore drooping ringlets and were therefore supposed to droop. But the particular example that I observed the other day was more unique and interesting, because it has a special point of application to-day. A writer in a leading daily paper, in the course of a highly optimistic account of the new attitude of women to men, as it would appear in the General Election, made the remark that a modern girl would see through the insincerity of Mr. Wickham, in "Pride and Prejudice," in five minutes.

Now this is a highly interesting instance of the sort of injustice done to Jane Austen. The crowd (I fear the considerable crowd) of those who read

that newspaper and do not read that author will certainly go away with the idea that Mr. Wickham was some sort of florid and vulgar impostor—like Mr. Mantalini. But Jane Austen was a much more shrewd and solid psychologist than that. She did not make Elizabeth Bennet to be a person easily deceived, and she did not make her deceive a vulgar impostor. Mr. Wickham was one of those very formidable people who tell lies by telling the truth. He did not merely swagger or sentimentalise or strike attitudes; he simply told the girl, as if reluctantly, that he had been promised a living in the Church by old Mr. Darcy, and that young Mr. Darcy had not carried out the scheme. This was true as far as it

Now that is a very quiet, commonplace, everyday sort of incident, and the sort of incident that does really occur. It is a perfectly sound and realistic example of the way in which quite sensible people can be deceived by quite unreliable people. And the novelist knew her business much too well to make the unreliable person obviously unreliable. That sort of quiet and plausible liar does exist; I certainly see no reason to think he has ceased to exist. I think Jane Austen was right in supposing that Elizabeth Bennet might have believed him. I think Jane Austen herself might have believed him. And I am quite certain that the Modern Girl might believe him any day.



THE MUCH-DISCussed EPSTEIN STATUARY ON A NEW LONDON BUILDING: "NIGHT"—A GROUP WHICH THE SCULPTOR HIMSELF DESCRIBES AS "AN EMBODIMENT OF THOUGHT IN PLASTIC FORM."

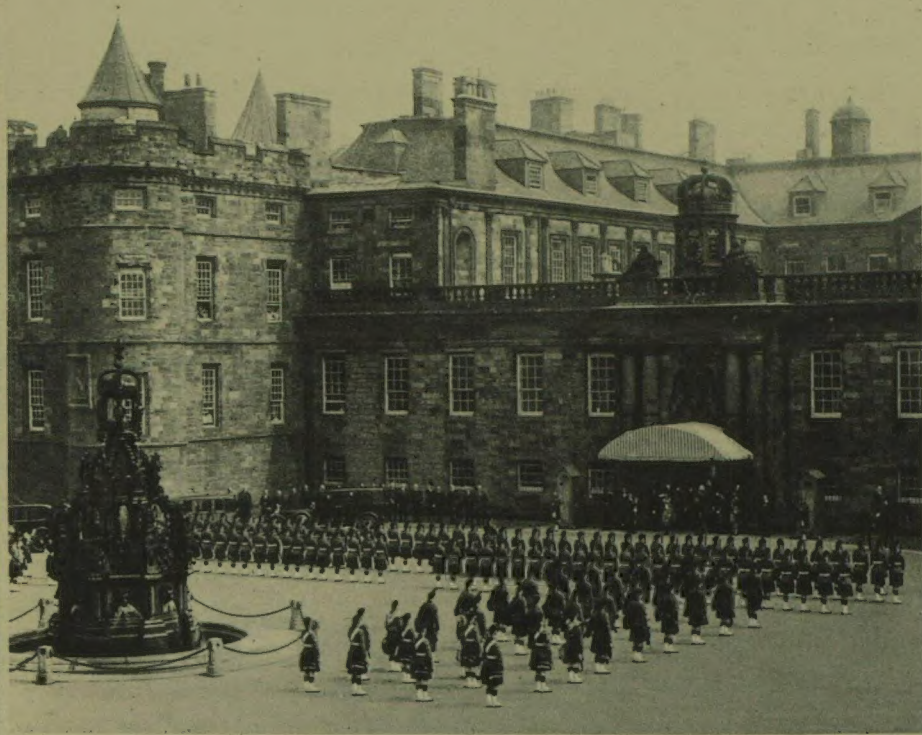
Mr. Jacob Epstein has again provided London (as in his "Rima") with a public work in sculpture that has aroused a storm of aesthetic controversy. "Night" is the first finished of two companion groups (the other being "Day") executed for the new Underground Railways Building over St. James's Park Station. It is about 9 ft. high, and represents a mother (called by the sculptor a "Madonna") soothing a child to sleep. While some critics hail it as his finest work, others denounce it as repellent, formless, and distorted. Mr. Epstein himself is reported to have said: "Sculpture can only live so long as it is the embodiment of thought in plastic form. . . . I do not distort the human form more than is necessary to force my main idea. All the greatest sculptors of the world have modified nature to suit the purpose of the subject—Michelangelo especially. The sculptor must understand anatomy from A to Z; but he is not a surgeon—he is an artist."

went; anybody might have believed it; most people would have believed it, if it were told with modesty and restraint. Mr. Wickham could be trusted to tell it with modesty and restraint. What Mr. Wickham could not be trusted to do was to tell the rest of the story; which made it a very different story. He did not think it necessary to mention that he had misbehaved himself in so flagrant a fashion that no responsible squire could possibly make him a parson; so that the squire had compensated him and he had become an officer in a fashionable regiment instead.

But the rather queer application of all this to the case of the General Election is not without a moral, after all. The optimistic journalist, who gloried in the infallible intuition of the Flappers' Vote, chose a very unlucky example for his own purpose when he chose the ingenious Mr. Wickham. For Mr. Wickham was, or is, exactly the sort of man who does make a success of political elections. Sometimes he is just a little too successful to succeed. Sometimes he is actually found out, by some accident, doing very dexterous things in the art of finance; and he disappears suddenly, but even then silently. But in the main he is made for Parliamentary life. And he owes his success to two qualities, both exhibited in the novel in which he figures. First, the talent for telling a lie by telling half of the truth. And second, the art of telling a lie not loudly and offensively, but with an appearance of gentlemanly and graceful regret. It was a very fortunate day for professional politicians when some reactionaries began to accuse them of being demagogues. The truth is that they seldom dare to be demagogues; and their greatest success is when they talk with delicacy and reserve like diplomatists. A dictator has to be a demagogue; a man like Mussolini cannot be ashamed to shout. He cannot afford to be a mere gentleman. His whole power depends on convincing the populace that he knows what he wants, and wants it badly. But a politician will be much wiser if he disguises himself as a gentleman. His power consists very largely in getting people to take things lightly. It is in getting them to be content with his sketchy and superficial version of the real state of things. Nothing tends more happily to this result than the shining qualities of Mr. Wickham; good manners and good nature and a light touch. All sorts of answers are given by Ministers to questions asked in Parliament, which could only be delivered in this way. If such palpable nonsense were thundered by an orator, or shouted by a demagogue, or in any way made striking and decisive, even the House of Commons would rise in riot or roar with laughter. Nonsense so nonsensical as that can only be uttered in the tones of a sensible man.

So vividly do I see Mr. Wickham as a politician that I feel inclined to rewrite the whole of "Pride and Prejudice" to suit the politics of to-day. It would be amusing to send the Bennett girls rushing round to canvass; Elizabeth with amusement, and Jane with dignified reluctance. As for Lydia, she would be a great success in modern politics. But her husband would be the greatest success of all; and he might become a Cabinet Minister while poor old Darcy was sulking in the provinces, a decent, truthful, honourable Diehard, cursing the taxes and swearing the country was going to the dogs—and especially to the puppies.

THE DUKE AND DUCHESS OF YORK IN SCOTLAND: ROYAL OCCASIONS IN EDINBURGH.



THE LEVÉE AT THE PALACE OF HOLYROODHOUSE BEFORE THE OPENING OF THE GENERAL ASSEMBLY: THE SCENE AS THE DUKE OF YORK, STANDING UNDER A CANOPY, TOOK THE SALUTE OF THE GUARD OF HONOUR IN THE COURTYARD.



THE ROYAL VISIT TO THE ROYAL INFIRMARY: THE DUKE AND DUCHESS PASSING BETWEEN THE RANKS OF NURSES LINED-UP TO GREET THEM—THE DUCHESS IN THE FOREGROUND.



THE OPENING OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND: THE DUKE OF YORK, LORD HIGH COMMISSIONER, SEATED ON THE THRONE IN THE ASSEMBLY (WITH THE DUCHESS AT HIS LEFT HAND) AT THE SESSION WHICH CARRIED THE PROPOSAL FOR UNION WITH THE UNITED FREE CHURCH.

On May 21, the Duke of York held a Levée at the Palace of Holyroodhouse before proceeding to the opening of the General Assembly of the Church of Scotland. A modest procession was then formed and his Royal Highness, accompanied by the Duchess, drove to St. Giles's Cathedral, to attend the customary Divine Service before the arrival at the Tolbooth Church. In the Assembly, all rose to receive the King's representative. Then the order, "Lock the doors!" was given and the Assembly was constituted. In his opening speech, the Duke

said: "Right Reverend and Right Honourable, his Majesty the King was desirous of marking his personal sympathy and interest in this important assembly by appointing me to the honourable office of High Commissioner, and he has asked me to take the opportunity of my presence here in that office to express his heartfelt appreciation of the prayers and sympathy extended to him by his beloved people in Scotland during the serious illness from which he has now, by the mercy of God, so happily recovered."

THE SECRET SERVANT: SPYING, THE ART AND CRAFT.

BEING AN APPRECIATION OF

"BEHIND THE SCENES OF ESPIONAGE": By WINFRIED LÜDECKE.*

(PUBLISHED BY GEORGE G. HARRAP.)

CALL the furtive watcher what you will—spy, agent, secret service man, intelligence officer, soldier on reconnoitring duty—there is much about his perilous work (or hers!) that commands attention and compels admiration as well as the execration that convention has always demanded. Even the most bigoted advocate of "hands-above-the-table" methods recognises the grim risks run by those who gamble at the most hazardous of games; even those in whom contempt for "sneaks" is most inherent realise that spying may be the highest patriotism in our imperfect world of "ferocious wolves," as Signor Mussolini labelled it the other day—without reference to the first foster-mother of Romulus and Remus!

Rightly, all scorn those who serve merely for money, for the Judas silver of betrayal; rightly, all hold up to abhorrence those who double-deal; equally rightly, most can praise those whose delvings and devotion are selfless—for country, not for cash.

None would dare to question the uprightness and the purity of purpose of Sir Robert Baden-Powell, on his own confession, a military master spy in peace and in war—an artist pencilling forts and gun-positions into the markings of butterflies drawn in his sketch-book, an angler who caught trout and news of mountain-passes suited to strategy, a bummeler who was curious in the neighbourhood of dockyards and machine-shops, a wanderer afloat whose grain-loaded steamer zigzagged usefully in the Dardanelles and anchored frequently and informatively—thanks, of course, only to defective steering-gear!

None would deny the justice of counsel's description of the German, Karl Hans Lody, who was shot in the Tower on the sixth of November, 1914. "I defend him not as a miserable coward or as a faint-hearted fellow, but as a man faithfully devoted to his native land, its history, and its traditions. His grandfather was a great soldier who successfully defended a fortress attacked by Napoleon, and as a soldier he claims to stand before this Court. He was ready to sacrifice himself on the altar of his country. I am not here to beg for mercy for him. My client is not ashamed of what he has done. Many would gladly do for England what he has done for Germany, and may actually be doing it at this moment. Whatever his fate may be, he will meet it as a brave man." Few can fail to respect the spirit in the doomed man's last letter: "My watch is run down and I have to go through the dark valley, like many of my brave comrades in this dreadful war of nations. A hero's death in battle is certainly more beautiful, but this is not vouchsafed to me: I am to die here in the land of the enemy, alone and unknown. The consciousness that I am dying in the service of my country makes death easy for me to bear. I have had just judges. They have condemned me for conspiring to betray their plans. I am to be shot to-morrow here, in the Tower. Good-bye."

Others ended as finely, though in some cases with consciences less clear—among them Mata Hari, the dancing "Eye of the Morning," who walked proudly past the firing squad standing at the present, refused to be pinioned to the stake or to be blindfolded, and smiled as the death order was given.

There were hangings also during the Great War, and imprisonments; and be it noted that in Italy a spy taken in time of war is shot in the back!

A gesture, this last ignominy; an act Japan, for example, could not understand. "According to bushido, the Japanese code of morals and conduct, espionage practised in the service of one's country is regarded as honourable and fair; after all, it demands courage and daring, two of the virtues most highly prized by the Samurai and generously recognised by them even in their enemies."

So, from spying in general to spying in particular, as dealt with in "Behind the Scenes of Espionage." To what extent this book derives from one actually "in the know," to what extent it is a journalistic compilation, I cannot say. Nor can I answer for its accuracy, although I note but one error to which I can point finger—"Brandon and French," instead of "Brandon and Trench"—and this may be due, not to the author, but to indifferent "reading" by a corrector of the Press or to a mistake

Their devisers were apt to be too clever. Our author cites cases in point.

"In July, 1915, a German . . . carrying a Dutch passport was arrested in Tilbury Docks. His method of transmitting information about the British fleet and mercantile marine was to utilise his collection of postage stamps. For example, if he sent to a certain address in Switzerland ten Nicaraguan stamps, the German Admiralty knew that ten British warships had left the port at which he had posted his envelope. Another spy, captured in the same month, was a Peruvian. . . . He was in the habit of sending news from Newcastle to an address in Christiania (Oslo), in the form of business orders for large quantities of tinned sardines. Unfortunately for him, he had not taken the trouble to find out that, at that season of the year, the wholesale sardine trade is usually very quiet, so that his telegrams very naturally excited the suspicion of the censor and led to his arrest. He was shot in the Tower." And there were the Dutchmen who dealt in Cabana-light-cruisers, Rothschild-destroyers, and Corona-battleships without recognition of the facts that the British sailor does not smoke expensive cigars and that their "opposite number" was in England's "black" books as being of German origin!

That, no doubt, was the amateur in the field! For it is written that well before the Great War, a chief of the Intelligence Staff of the Imperial German Navy, visiting London with his mail-fisted master, was unintelligent enough to visit an obscure barber in a suburb of London. "This strange proceeding was, of course, not unnoticed by the detectives of Scotland Yard, who set about investigating the history and activities of the hairdresser. He was a German, but had been born in England. They soon discovered that he was serving the German secret service in the capacity of letter-box, i.e., it was his business to receive letters arriving from Berlin, to readdress them, to supply them with British stamps, and post them to the various German secret agents stationed in Britain.

"For four years, the British counter-espionage read the entire correspondence of the German naval staff, with its twenty-two agents in Britain, and was consequently perfectly informed concerning German aims and intentions in military and naval matters. While Berlin had not the slightest inkling of the fact—and that is perhaps the most remarkable feature of this very remarkable affair—the whole network of German espionage lay open to the British service, which very naturally took good care not to disturb these people in their work, and so to dry up this precious source of information. The German secret service was working, so to speak, under British supervision. Not until the 4th of August, the day of the declaration of war, was a hand stirred, and then twenty-one of the twenty-two spies, whose exact addresses were, of course, well known, were arrested. One managed to escape *via* Hull."

Not so bad! Here is better, on the word of Lüdecke. "As, from the moment of the outbreak of war, Germany had no direct connection by cable with America, the German Government had requested and obtained from the American Government permission to have its messages sent to America by the good offices of the American Embassy in Berlin. This was generally done by cable. With obliging magnanimity England declared her acceptance of this arrangement; it was her cable connections that would have to be used. Thus it was that all the German diplomatic telegrams were sent in cipher to Washington *via* London. How far this very method of transmission was in the peculiar interest of Britain, the German Foreign Office, it must be admitted, had not the vaguest notion, for they thought that the secrets of state were quite adequately protected by the cipher. This confidence was all the more misplaced because, in the opinion of experts, the ciphers used by the Foreign Office were quite out of date and stood badly in need of revision. Colonel Nicolai, the head of the intelligence department of the Supreme Army Command, states that

[Continued on page 970.]

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

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Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

made by the translator. I can say, however, that it is of very considerable interest, and that its scope is wide.

Certain of its contents have a familiar ring, in that "invisible" inks, the concealment of messages in queer manners, sham clergy, nuns, and nurses, inquisitive tourists, keen-eared waiters, skilled and observant artisans, travellers not entirely commercial, hired labourers who favour frontier fields, wheedling women, ciphers, are almost commonplace in these days of sensational fiction and "meaty" memoirs. There are, however, novel phases in these. News has been carried in oysters, in a false tooth, in a hollowed-out coin, in the blades of oars; it has been conveyed by means of sheep driven towards a concealed battery, by the movement of windmill-sails, by goods traded in particular sequence; it has been hidden in "pills" conveniently shaped for gulping. Dispatches were "often concealed in rubber-coated pellets that were simply swallowed when danger threatened. There were emissaries who had had to swallow the same pellet several times."

As to codes, these were legion and, less frequently than might be imagined, ingenious. Counter-espionage, the Defence, appreciated them, taking them all in all!

* "Behind the Scenes of Espionage: Tales of the Secret Service." By Winfried Lüdecke. (Messrs. George G. Harrap and Co.; 7s. 6d. net.)

RECENTLY KEEPING ITS SEXCENTENARY: EDINBURGH FROM THE AIR.

AIR PHOTOGRAPH BY CAPT. ALFRED G. BUCKHAM, F.R.P.S.



WHERE THE DUKE AND DUCHESS OF YORK HAVE LATELY BEEN HOLDING COURT ON BEHALF OF THE KING: EDINBURGH—
A MAGNIFICENT AIR PANORAMA, LOOKING TOWARDS HOLYROODHOUSE AND THE FIRTH OF FORTH.

This wonderful panoramic view of Edinburgh, taken from an aeroplane, is of special interest just now in view of the fact that the Duke and Duchess of York have recently been in residence at the Palace of Holyroodhouse, and the Duke has represented the King as Lord High Commissioner at the General Assembly of the Church of Scotland. On May 28 the 600th anniversary of the charter granted to Edinburgh by Robert Bruce was celebrated by a service in St. Giles's Cathedral, and a procession to the Castle, where the Duke of York arranged to unveil statues of Bruce and Wallace. In the foreground of the photo-

graph is Edinburgh Castle (here seen, it may be noted, before the erection of the Scottish National War Memorial), and the view looks towards the Firth of Forth. Princes Street, the Scott Monument, and the Scottish National Gallery are seen on the left. Along the road winding past the Castle on the right the first steeple (to left of the road) is that of the Tolbooth Church. Slightly above it, and to right of the road, is St. Giles's Cathedral. "Holyrood Palace," writes Captain Buckham, "is at the extreme end of this road, just to the left, and above the road as it turns sharply towards Arthur's Seat, just out of the view."



THE WORLD OF SCIENCE.



"BIRDS IN THEIR LITTLE NESTS AGREE!"

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AMONG my books I have a small volume in which I find I inscribed my name more than half a century ago. It bears the title "Divine and Moral Songs for Young Children," and was written by Dr. Watts. How well I hated it! For my soul's welfare

in number in each nest, these chicks, while still in swaddling clothes, will fight tooth and nail with one another over some trivial bit of food, locked each to the other by every claw, and fighting with loud squalls as they use their tiny beaks. As a result of this unseemly brawling, they not seldom are overtaken by swift retribution, for by thus drawing attention to themselves they are gobbled up by some neighbouring adult, for the quality of mercy is wanting in the skua tribe. They seem to begin life as they intend to go on to the end. They are the highwaymen of the air. The elder young of the "pious pelican," it is well known, will eat as many of his smaller brothers as he can conveniently manage!

proportions, while every other part of them—legs, wings, necks, and beaks—were of the longest, most of them had no feathers, and all seemed possessed with one idea, and that was either to limb a small brother or swallow him whole, and all kept up a shriek of fear, or pain, or a yell of rage.

"Floating on the top of the putrid water were masses of dead birds, some with legs torn off, others without heads or wings. Most of them were dead, but others were dragging their maimed carcasses about in a ghastly manner. So intent were they on their fiendish pastime, that they



FIG. 1. THE EXEMPLARY FLAMINGO: TWO YOUNG BIRDS FEEDING EACH OTHER.

The childhood of flamingoes is quite blameless. They are, indeed, so given to good deeds that they will feed one another! Their first meal, by the way, is furnished by their own egg-shells, a diet frequently partaken of by young caterpillars.

From Pycraft's "Infancy of Animals." (After Beebe.)

I had to commit to memory some of its choicer morsels; and I marvel, on looking through it now, at the mentality of parents who could find merit in these horrible pages and gruesome illustrations. In one of these precious "poems," admonishing me not to quarrel with my brothers, I was reminded that "birds in their little nests agree," which shows that the Reverend Doctor knew no more about little birds than he did about little children.

One may, however, deal lightly with him on the score of his ignorance of little birds in their nests, for even to-day there is by no means a widespread knowledge of the nursery manners of little birds, after once the naughty ways of young cuckoos have been recalled.

As one of Nature's historians I am bound to be impartial; otherwise I would say nothing except about good little birds. And perhaps having regard to what is to follow, I had better begin with these.

Among the most peevish and quarrelsome of birds are the water-hens; yet in the days of their early youth their behaviour is "perfectly sweet," for the young of the first brood have been seen, so we are told, feeding their brothers and sisters of the second brood. Of course, this may have been done under parental surveillance, which would deprive them of a certain amount of merit. Let us then assume that their action was spontaneous. Young thrushes have been known to display the same pleasing character.

And now for some ferocious contrasts! With the buzzards, as with other birds of prey, the eggs are incubated as soon as laid. As a consequence, the first hatched is several days older than the youngest. Being thus stronger, and hungrier, than its nest-fellows, it contrives to get the lion's share of the provender. Now, when the nursery happens to be among the hills, where food is relatively scarce, there are often long breaks between meals, and not seldom during one of these enforced fasts the hungry senior turns upon his youngest brother and eats him! Sometimes the second follows, leaving the survivor in the position of the mate of the *Nancy Brig*! This must be a common occurrence, for a nest of three youngsters is rare in the hills, but in the more productive valleys such broods are the rule. A no less evil record has to be made of the young McCormick's skua, in the Antarctic. Never exceeding two

But for a record of crime in the nursery, that given in Barkley's "Bulgaria Before the War," cannot, I think and hope, be beaten. I give it more or less in his own words. It is an account of a visit to one of the great bird-breeding colonies on the Danube. "On approaching a small island (he remarks), we heard a

noise as if the inhabitants of Purgatory had made their home there, and were having an unusually bad time. I shall never forget the sight when we reached the colony. We were just in time to observe the doings of the children of these sedate, quiet, peaceful-looking birds—herons, spoonbills, egrets, bitterns, night-herons, etc.—and I must say I never yet beheld such a collection of little fiends, nor a more hideous set. Their bodies were of the smallest

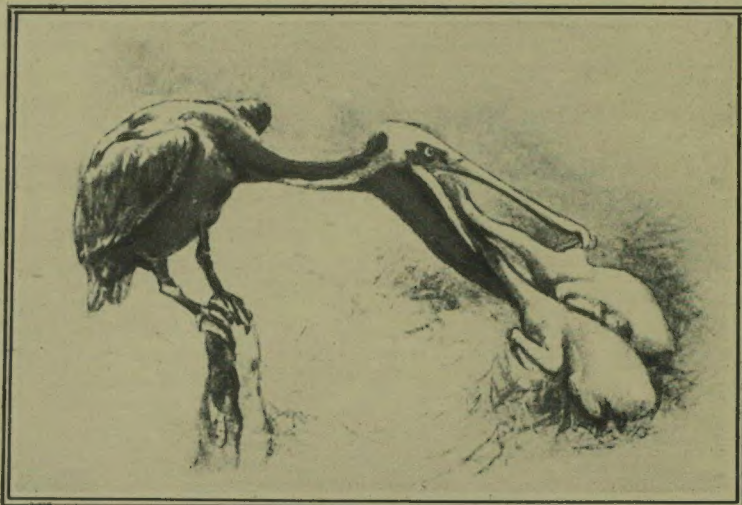


FIG. 2. THE PIOUS PELICAN: A BROWN PELICAN FEEDING HER YOUNG, WHICH TAKE THEIR FOOD FROM THE MOTHER'S POUCH.

The "pious pelican" has generally had "a past." When very young, pelicans are not only very greedy, but also practise cannibalism, the bigger youngsters eating the smaller whenever they get the chance!

From Pycraft's "Infancy of Animals." (After Chapman.)

took no notice of us, and dragged and clawed themselves about after their weaker brethren at our very feet, whilst the parent birds sat looking on from the topmost twigs, as if fratricide were the proper moral pastime of the young. A big spoonbill was chasing a small egret from bough to bough, till at last he tired it out, and then, seizing it with one claw, took hold of its leg and tore it from the poor victim; then, getting its head into his mouth, he tried to swallow it whole, and gulped, and gulped, till so much of the little one was down his throat that he was himself choked, and turned over on his back kicking and struggling, to be in turn seized by another brother and torn limb from limb! All kept up some hideous scream, and all kept clambering and dragging themselves about from bough to bough, all either hunting or being hunted. We did not stay long to watch them, but securing some eggs we beat a hasty retreat, with our opinions of the beautiful, gentle-looking birds greatly changed. Truly this is a most appalling picture, and I cannot believe that it was normal.

One is almost relieved to find that precocious "hooliganism" of this kind is not confined to birds. I could cite many cases, but the gruesome story of the larvæ of one of the gall-flies shall suffice on this occasion. Herein an adult lays a few very large eggs, out of which come larvæ that, while still larvæ, become mothers, producing larvæ within their own bodies. These feed upon the tissues of their larval mother, and, when they have quite consumed her, they bite a hole through the empty skin and creep out!

I have chosen this theme to-day because we are now in the middle of the nesting season, and some of my readers may be tempted to constitute themselves a "vigilance committee" to ascertain whether many of our native birds produce offspring capable of depravity such as I have here recorded!

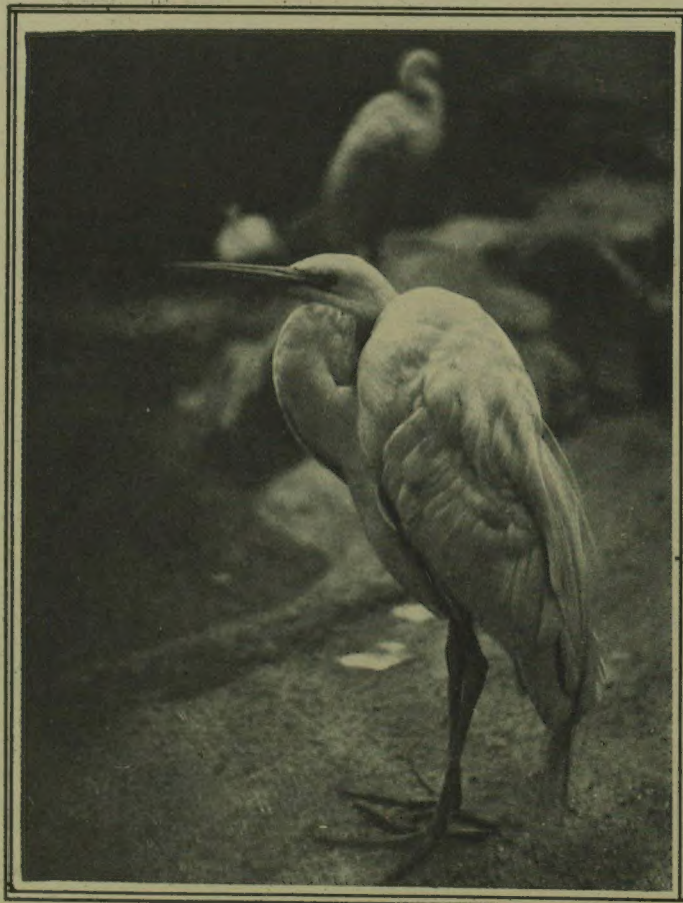


FIG. 3. A PICTURE OF INNOCENCE, BUT ONCE VERY FEROCIOUS IN ITS YOUNGER DAYS: A FULL-GROWN WHITE EGRET.

The adult egret, "clothed in white samite," looks the very picture of innocence, but in its early days, at least in some colonies, it would seem, it displays a by no means pleasing disposition.

THE CLEVELAND HOSPITAL DISASTER: EXPLOSION; FIRE; GAS; 127 DEATHS.



HEROIC RESCUE WORK AFTER THE FATAL EXPLOSIONS AT THE CLINIC HOSPITAL, CLEVELAND, OHIO: FIREMEN ON LADDERS SAVING PEOPLE FROM THE ROOF.



FIREMEN AND POLICE REMOVING THE BODY OF ONE OF THE VICTIMS THROUGH A WINDOW: A SCENE AFTER THE DISASTER IN WHICH 127 PEOPLE PERISHED.



THE ONLY PART OF THE HOSPITAL THAT WAS NOT COMPLETELY WRECKED BY EXPLOSION AND FIRE: THE RECEPTION-ROOM.



THE PRINCIPAL'S OFFICE AFTER THE EXPLOSIONS: A COLLAPSED CEILING IN DR. CRILE'S ROOM.



TYPICAL OF THE DESTRUCTION CAUSED IN THE HOSPITAL: PART OF THE WRECKED INTERIOR.



FOUNDER OF THE HOSPITAL: DR. GEORGE W. CRILE, WHO GAVE BLOOD IN A VAIN ATTEMPT TO SAVE DR. PHILLIPS.



WHERE THE FIRST EXPLOSION WAS REPORTED TO HAVE TAKEN PLACE: A ROOM IN THE BASEMENT OF THE HOSPITAL USED FOR THE STORAGE OF X-RAY FILMS.



ONE OF FIVE DOCTORS KILLED IN THE DISASTER: THE LATE DR. JOHN PHILLIPS, A CO-FOUNDER OF THE HOSPITAL.

A terrible disaster occurred on May 15 at the Clinic Hospital, Cleveland, Ohio. About noon on that day the building was suddenly shaken by a double explosion, followed by a fire and devastating clouds of poisonous gas. There were over 350 people in the hospital at the time, and of these (according to figures given two days later) 127 perished, while twenty more were then still in danger. Valuable medical records were also destroyed. A dozen companies of firemen were soon on the spot, and rescued many people through windows and from the roof. Among the dead were patients, nurses, firemen, policemen, and five prominent local doctors, including Dr. John Phillips,

a Canadian, who had joined the original founders. He was overcome by the fumes. Physicians and nurses strove for six hours to revive him, and Dr. George W. Crile, the chief founder of the hospital, submitted to blood-transfusion in a vain attempt to save his colleague's life. At the moment of writing, the cause of the disaster is the subject of six separate inquiries. It was stated in the early reports that the first explosion occurred in a basement room where X-ray films were stored. The hospital was founded and endowed in 1921, by Dr. Crile and two other physicians, as a result of experience on war service in France. Plans are on foot for its reconstruction.

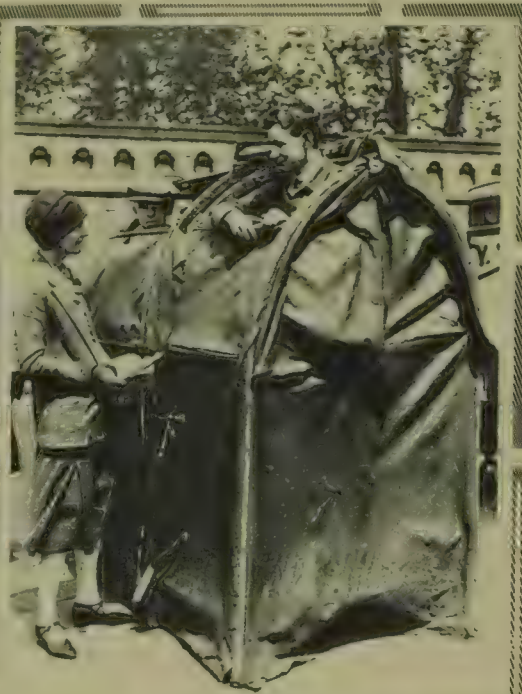
HUMOURS OF THE GENERAL ELECTION: LONDON CANDIDATES IN ODD CORNERS.



WHY NOT VOTES FOR CAMELS? MR. W. P. SPENS, CONSERVATIVE CANDIDATE FOR SOUTH-WEST ST. PANCRAS, CANVASSING AT THE "ZOO."



DRIVING HOME HIS POINTS AMONG THE NAVVIES: COL. J. B. DODGE, CONSERVATIVE CANDIDATE FOR MILE END, CANVASSING IN COMMERCIAL ROAD.



LIKE INTERVIEWING A "JACK-IN-THE-BOX": LADY STEWART, LIBERAL CANDIDATE FOR NORTH KENSINGTON, CANVASSING TELEPHONE-REPAIRERS.



"SHOOTING" HIS RIVALS—WITH A FILM CAMERA: SIR HARRY BRITTAIN, CONSERVATIVE CANDIDATE FOR ACTON, TAKES A GROUP INCLUDING MR. J. F. SILLAKER (RIGHT), LABOUR CANDIDATE, AND MR. F. MEDLICOTT, LIBERAL.



MR. HUBERT DUGGAN, CONSERVATIVE CANDIDATE FOR EAST HAM SOUTH, ADDRESSING CONSTITUENTS FROM HIS "LOUD-SPEAKER" CAR.



CANVASSED DURING THE "SHINGLE": A GIRL CORNERED AT A HAIRDRESSER'S BY DR. STELLA CHURCHILL, LABOUR CANDIDATE FOR BRENTFORD.



CANVASSED ON THE SHINGLE: A GROUP OF BATHERS ENJOY A JOKE WITH MISS HESTER HOLLAND, LIBERAL CANDIDATE FOR HYTHE.



THE AUTHOR OF "POTIPHAR'S WIFE" IMPROVES THE LUNCHEON HOUR: MR. EDGAR MIDDLETON, LIBERAL CANDIDATE FOR EAST ISLINGTON.

A General Election always produces a plentiful crop of humorous incidents, especially at the height of the canvassing season a few days before the poll, when candidates are diligently "combing" their constituencies, and, in their efforts to win the favour of voters to their cause, often find themselves in odd corners and the centre of amusing situations. The present occasion has been no exception to the rule in this respect, and, indeed, it may be said to have surpassed previous elections in providing comic relief to the serious business of political propaganda. This result may be due, in some degree, perhaps, to the enormous increase of the feminine element, which, as several of our photographs show, has

evidently tended to produce an atmosphere of gaiety and good-humour. Most of our illustrations can be left to speak for themselves. Col. Dodge is said to have once worked as a navvy himself in Canada. Mr. Hubert Duggan is a son of Lady Curzon of Kedleston, who, when she married the late Marquess, was the widow of Mr. Alfred Duggan, of Buenos Aires.—Mr. Edgar Middleton is the author of that well-known story and play, "Potiphar's Wife."

JOUST AND BATTLE: SPECTACULAR SCENES IN THE ALDERSHOT TATTOO.



GRENADIER GUARDS IN THE PICTURESQUE UNIFORM OF THE YEAR 1800: DRILLING FOR A HISTORICAL EPISODE IN THE ALDERSHOT MILITARY TATTOO.



FIGHTING THE BATTLE OF WATERLOO OVER AGAIN FOR THE ALDERSHOT TATTOO: THE GRENADIER GUARDS (RIGHT), UNDER MAITLAND, REPELLING NAPOLEON'S OLD GUARD.

The Torchlight Tattoo organised every year by the Aldershot Command has developed into a great military spectacle, one of the most popular events of the London season. This year it will again be held in the Rushmore Arena, during Ascot week, from June 18 to 21, and some 5000 officers and men are taking part in the various scenes. One of the most spectacular events is described as "An Episode of the Crusades," and shows mail-clad knights jousting before Richard Cœur-de-Lion. During the rehearsals here illustrated, one of the "knights" fell so heavily that another man had to take his place in the second encounter. He also was unhorsed, in accordance with the plot, but

(Continued opposite.)



KNIGHTS "A-TILT" BEFORE RICHARD CŒUR-DE-LION AND HIS COURT, AS REPRESENTED IN THE TATTOO: A DRAMATIC MOMENT AT THE CLASH—ONE OF THE COMBATANTS OVERTHROWN AND UNHORSED.

Continued.] was not hurt. The men impersonating the knights are all trained rough-riders, and know how to take a fall without serious damage. Other dramatic scenes represent incidents of the Battle of Waterloo, and fighting between Napoleon's Old Guard and the Grenadier Guards, under Sir Peregrine Maitland and General Adams. A full-dress rehearsal of the Tattoo has been arranged for June 11, to which the committee has invited schools of every type. An interesting innovation this year is the fact that women are taking part in the Tattoo for the first time. They appear in the Crusade scenes, and also in an episode representing the famous ball in Brussels on the eve of Waterloo.



NAPOLEON AT WATERLOO: THE EMPEROR ON HIS WHITE HORSE ACCLAIMED BY THE OLD GUARD—AN INCIDENT OF THE ALDERSHOT TATTOO.



WELLINGTON'S MEN AT WATERLOO IMPERSONATED BY THEIR MODERN SUCCESSORS: A SOLID PHALANX OF ENGLISH TROOPS DRAWN UP TO REPEL THE FRENCH ATTACK.

PREHISTORIC PERSIA: II. A REVELATION OF THE EARLY BRONZE AGE CRAFTSMAN'S MASTERY IN THE ARTS OF METAL-WORK, JEWELLERY, AND PAINTED POTTERY.

By Professor ERNST HERZFELD, the Well-known German Archaeologist. (See Illustrations on the Opposite Page and Two Succeeding Pages.)

The following article is the second of a series of three (begun in our last issue) in which Professor Herzfeld, a leading authority on Persian archaeology, describes his new discoveries. In the first article he discussed the relations between Neolithic settlements of Inner Iran and the oldest civilisations of Elam (Susa I.)



FIG. 1. RESEMBLING AN ATTITUDE OF THE PRE-DYNASTIC WOMEN MOURNERS OF EGYPT: A UNIQUE PERSIAN IDOL, HAMMERED OUT OF A THIN COPPER PLATE.

and Sumer (Ur and Kish). The present article describes early Bronze Age sites near Nihawand; in Western Iran. The third article (to appear later) is concerned with the Stone and Bronze Ages in Northern Iran. The references to illustrations are here numbered in a sequence running through all the four pages devoted to the subject.

THE first article (May 25) dealt with the relation between the oldest civilisations of Elam (Susa I.) and Sumer (Ur and Kish) and the Neolithic settlements in Inner Iran, and the conclusion was that the first civilisation of Elam descended from the Neolithic civilisation represented by our discoveries at Persepolis and Hecatompylos. But the oldest civilisation of Susa is not homogeneous. From the beginning of the excavations two prehistoric strata have been distinguished, known as Susa I. and II., both equally different from the Sumerian civilisation. Opinions have been deeply divided as to the origin of and the relation between those two strata. The fresh material discovered in Iran throws new light upon this problem.

The region in the middle of Western Iran, between Kerman-shah, Hamadan, and Isfahan, is rich in sites of the early Bronze Age. In strong contrast to the Stone Age sites, copper, bronze, and other metals are found in abundance. Arrow-heads, points of lances or spears, blades of daggers and short swords appear in great number (Figs. 2 and 3). Their shapes are the same as in the oldest strata of Sumer. But the adzes, axes, and pickaxes (Figs. 5 and 6), of very fine workmanship, are of different types. The third piece in Fig. 5, which fits perfectly into our Nihawand series, comes from Crete. Several specimens of a large fork have been found (Fig. 8), identical with those from Ur. Too thin, apparently, for practical use, they may have been votive

or symbolic weapons. Needles, pins, small spoons, and similar toilet tools (Fig. 4) in silver or bronze, delicately worked and decorated, are closely related to Sumerian, and some of them to European, types.

The ornaments seen in Fig. 9—e.g., the silver bracelets or collar-clasps, the double spirals in silver—are absolutely North European. In North Europe they belong to the period of transition from the late Stone Age to the first Bronze Age. The smaller silver ear-rings and finger-rings are Sumerian in shape. The richer ornaments in Fig. 10 are peculiarly interesting in regard to their outer relations: the gold ear-ring (in the middle below) is of the same type as the ear-rings of Queen Shub-ad of Ur, whereas the pair of large silver ear-rings is European. Big slabs of onyx, mounted in gold (left) and in silver (right) are in great favour. The golden pendant (in the middle, above) belongs to a later period, about 2200 B.C.

In every tomb at least one seal is found. There are real seals, amulets, and buttons, and types of transition between them (Figs. 7 and 11). The amulets are oblong and bear engraved devices on both sides; the real seals have the shape of a *calotte* (skull-cap), and both are pierced through their whole length. The buttons have a small pierced handle at the back, and are usually round, but sometimes square, triangular, or of a more complicated shape. The style and subject of the devices are simply "Hittite": we might put a counterpart beside every piece of the famous collection of Hittite seals in the Ashmolean Museum. The general use of seals implies the knowledge of writing, and it would not be astonishing if one day written documents, perhaps in proto-Elamite script, were discovered. A unique piece is the idol (Fig. 1) hammered out of a thin copper plate, in an attitude resembling that of the rare pre-dynastic "female mourners" of Egypt.

The *bos primigenius* (Fig. 24) in burnt clay,

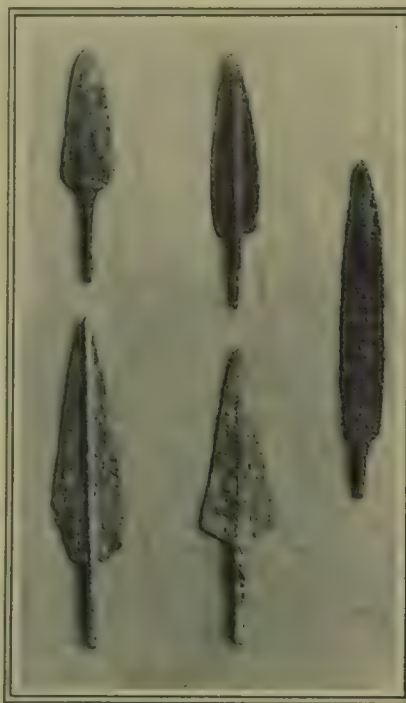


FIG. 2. SIMILAR IN SHAPE TO THOSE FOUND IN THE OLDEST SUMERIAN STRATA: ARROW-HEADS AND SPEAR-POINTS OF THE BRONZE AGE FOUND IN WESTERN PERSIA.

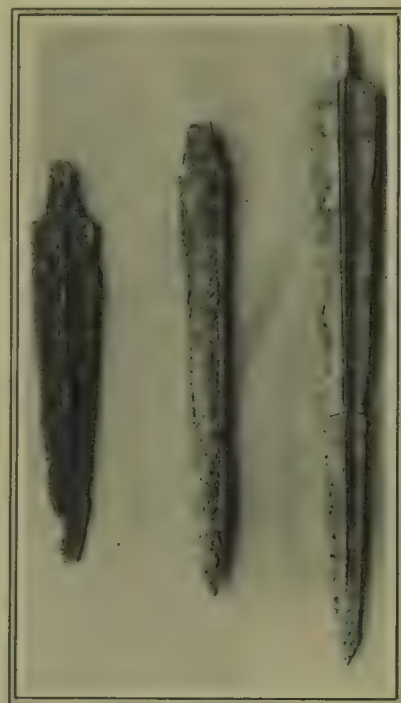


FIG. 3. BRONZE AGE WEAPONS FOUND IN WESTERN PERSIA: DAGGER-BLADES AND A SHORT SWORD RESEMBLING THOSE OF THE EARLIEST SUMERIAN TYPE.

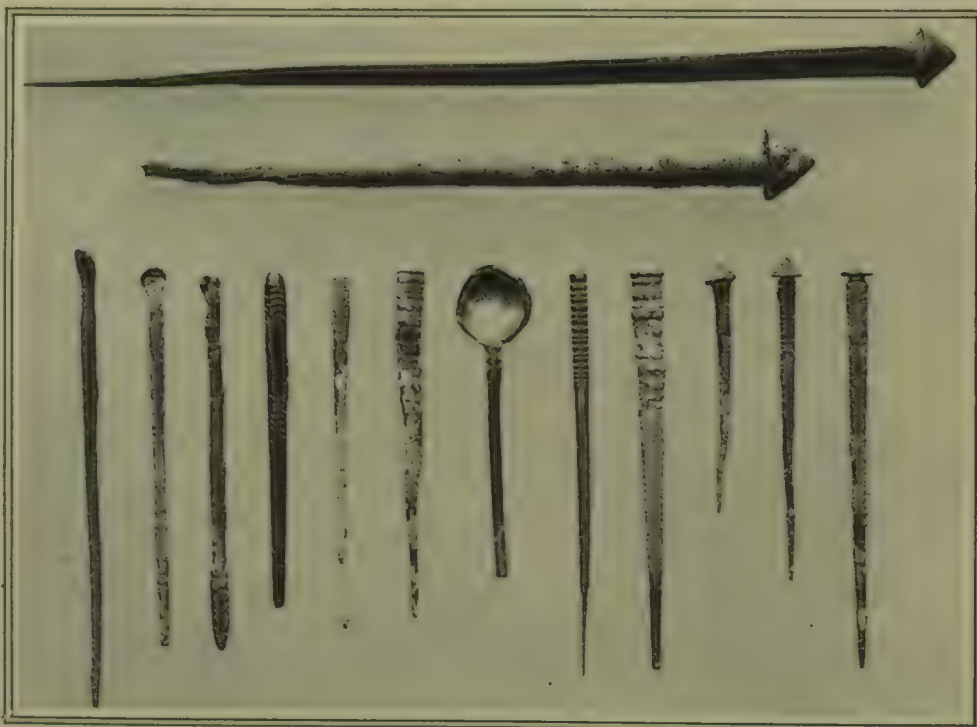


FIG. 4. CLOSELY RELATED TO SUMERIAN AND SOME TO EUROPEAN TYPES: PINS, NEEDLES, AND A SMALL SPOON, OF THE BRONZE AGE IN PERSIA.

partly painted, about 7 inches high, may serve as an example of the figurines of the epoch. Animal-shaped vases of the same style also occur, though seldom (Figs. 19 and 21). A surprising piece is the fine

rhyton (Figs. 22 and 23), which by its decoration of painted birds is inseparably connected with the pottery of the early Bronze Age, and is therefore prior to the date attributed to some similar pieces from Cappadocia by about 2000 years.

The painted pottery of this early Bronze Age is, in technique and general appearance, very nearly the same as that of Susa II.; one example, indeed, is identical with a vase from Susa in the Louvre. Fig. 12—a heraldic eagle—shows a design common to Susa II., but markedly superior in workmanship. As for the decoration itself, it has as many inter-relations with Susa II. as with Susa I. One of the normal types of Nihawand is shown in Fig. 13: in shape like those of Susa II.; in design like those of Susa I. The fore-parts of fantastic animals are combined to form something recalling a boat with oars, or a comb. Another regular type (Fig. 14) has the *melope* scheme, common to Susa I. and Samarra, with a great number of small

birds of various kinds. Birds, always in friezes framed between linear hatchings, are a much-used motif in decoration. Figs. 15 and 16 give three good specimens of that sort of decoration on small vessels of various shapes. Figs. 20 and 25 show the abstract and yet perfectly lively and vigorous style in which other animals are rendered, such as the ibex, the eagle, the hyena. There is also a simple goblet in a shape of which there are much finer specimens, all of them nearer to Susa I. than to Susa II. The vase seen in Fig. 17 is remarkable for the fact that this shape, and only this one, is always painted in two different colours. In Fig. 18 is shown another type of vase. There is a great abundance of different forms in the Nihawand pottery.

From the inter-relations existing between this pottery and that of both Susa I. and II., and from its superiority of workmanship and decoration, in comparison with Susa II., we must conclude that out of the Neolithic pottery represented in its older stage at Persepolis, and in its later stage by Susa I., the style of the early Bronze Age had been developed in Iran proper, represented, so far, by the pottery of the Nihawand region, from which the second style of Susa branched off.

PERSIAN SKILL IN METALS 4000 YEARS AGO: NEW RELICS OF THE EARLY BRONZE AGE.



FIG. 5. THREE AXES FROM NIHAWAND, WITH ONE (THIRD FROM LEFT) FROM CRETE: EVIDENCE OF SIMILARITY BETWEEN PERSIAN AND ÆGEAN METAL-WORK.



FIG. 6. OF VERY FINE WORKMANSHIP, AND VARYING IN TYPE: THREE PICKAXES AND AN AXE OF THE EARLY BRONZE AGE IN WESTERN PERSIA.



FIG. 7. BEARING REMARKABLE FIGURES OF HUMAN BEINGS, DEMONS, ANIMALS, FISHES, AND SNAKES: OBLONG AMULETS AND CAP-SHAPED SEALS.

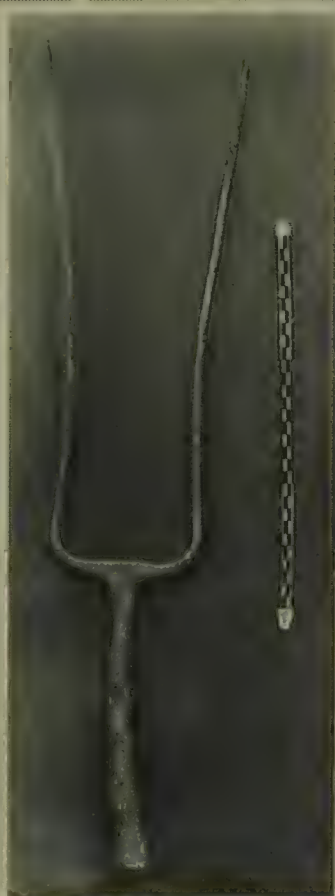


FIG. 8. IDENTICAL WITH THOSE FOUND AT UR: A LARGE FORK WITH SLENDER PRONGS.



FIG. 9. AKIN TO NORTH EUROPEAN WORK OF LATE STONE AND EARLY BRONZE AGE: PERSIAN SILVER BRACELETS (OR COLLAR-CLASPS) AND DOUBLE SPIRALS.



FIG. 10. INCLUDING A GOLD EAR-RING (LOWER CENTRE) LIKE THAT OF QUEEN SHUB-AD OF UR, LARGE SILVER EAR-RINGS (TOP SIDES) OF EUROPEAN TYPE, AND A GOLD PENDANT (TOP CENTRE) OF ABOUT 2200 B.C.: RICHER ORNAMENTS FROM PERSIA.

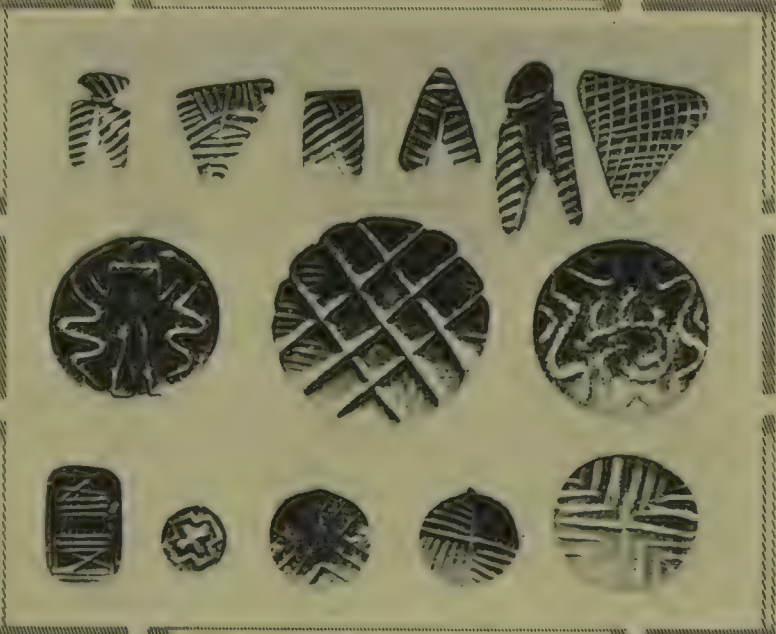


FIG. 11. INCLUDING ONE WITH A HUMAN FIGURE BETWEEN TWO SERPENTS: SEALS AND BUTTONS IN A VARIETY OF SHAPES AND DESIGNS.

In his article on the opposite page, Professor Herzfeld describes all the objects shown in the above illustrations, which are numbered to correspond with his references. They were found on the site of early Bronze Age settlements near Nihawand, in a region of Western Persia, between Kermanshah, Hamadan, and Isfahan, which is especially rich in remains of that period. He does not specify a date in years, beyond an indication given by his statement that the gold pendant in Fig. 10 (top centre) "belongs to a later period, about 2200 B.C." The dates assigned to prehistoric epochs are necessarily somewhat vague, and

PHOTOGRAPHS BY PROFESSOR ERNST HERZFELD.

fluctuate according to individual opinion. Sir Arthur Keith, a great authority, in a time-chart in the last edition of his "Antiquity of Man," puts the beginning of the Bronze Age, roughly, at 2000 B.C., and the beginning of the Neolithic period (or New Stone Age) at 8000 B.C. However these things be, it is evident that the old Bronze Age craftsmen of Western Persia attained a very high degree of skill in the art of metal-work and jewellery. Professor Herzfeld draws some very interesting comparisons between this art and that of other regions, including Ur of the Chaldees, as represented by the discoveries of Mr. Leonard Woolley.

(SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

WONDERFUL POTTERY, 4000 YEARS OLD, FROM THE LAND OF OMAR KHAYYAM.



FIG. 12. A BEAUTIFUL EXAMPLE OF EARLY BRONZE AGE PAINTED POTTERY FROM PERSIA: A HERALDIC EAGLE DESIGN AKIN TO ELAMITE WORK (SUSA II.), BUT OF FINER TECHNIQUE.



FIG. 13. WITH THE FORE-PARTS OF FANTASTIC ANIMALS COMBINED INTO A FORM SUGGESTING A BOAT WITH OARS: A NORMAL NIHAWAND DESIGN.



FIG. 14. DECORATED WITH FRIEZES OF VARIOUS SMALL BIRDS: A METOPE SCHEME COMMON TO SUSA I. AND SAMARRA, AND A REGULAR TYPE AT NIHAWAND.



FIG. 15. A GOOD EXAMPLE OF THE FRIEZE TYPE OF DECORATION, WITH LINEAR HATCHINGS: A GRACEFULLY SHAPED VASE.



FIG. 16. FURTHER EXAMPLES OF THE FRIEZE DECORATION SIMILAR TO THAT SHOWN IN FIG. 15: DESIGNS WITH BIRDS (ABOVE) AND A PLANT OR TREE (BELOW).



FIG. 17. A VASE REMARKABLE FOR THE FACT THAT THIS SHAPE (AND ONLY THIS ONE) IS ALWAYS FOUND PAINTED IN TWO COLOURS.



FIG. 18. "THEY SNEER AT ME FOR LEANING ALL AWRY": A HANDLED BOWL OF IRREGULAR FORM—A CURIOUS EXAMPLE OF EARLY BRONZE AGE POTTERY FROM WESTERN PERSIA.

These remarkable examples of prehistoric Persian pottery, made and used, probably, more than four thousand years ago, in the early Bronze Age, were found near Nihawand, in Western Persia, by Professor Ernst Herzfeld. They are described in detail in his article given on page 942 of this number, where he points out the interesting significance or peculiarities of each design, draws attention to the infinite variety of shapes, and recalls certain affinities between this art and that of other early civilisations. The most astonishing feature is the beauty of the

designs, especially those representing birds. The above photographs, it may be noted, are numbered to correspond with the references in Professor Herzfeld's article to the various objects illustrated. In looking at this ancient Persian pottery, one is inevitably reminded of the well-known passage in Fitzgerald's verses from Omar Khayyam, describing the "old Potter's shop," with its "clay population"; and particularly (regarding Fig. 18) the lines—"After silence spake A vessel of a more ungainly make: 'They sneer at me for leaning all awry.'"

MASTERLY RENDERING OF ANIMALS IN BRONZE AGE PERSIAN POTTERY.

PHOTOGRAPHS BY PROFESSOR ERNST HERZFELD. (SEE HIS ARTICLE ON PAGE 942.)



FIG. 19. AN ANIMAL-SHAPED VASE OF THE SAME STYLE AS THE FIGURINE IN FIG. 24: A RARE EXAMPLE.

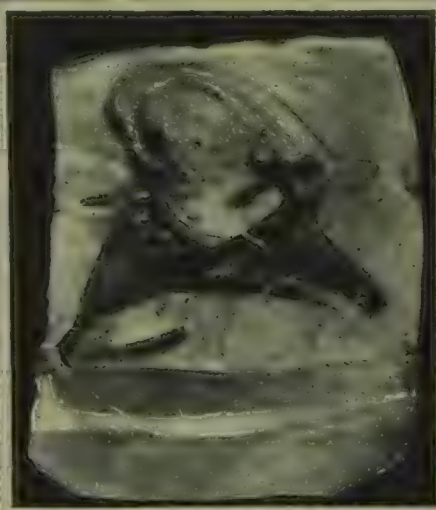


FIG. 20. AN IBEX (FACING TO THE RIGHT) WITH BIG BACKWARD-CURVING HORNS, ON A FRAGMENT OF POTTERY.

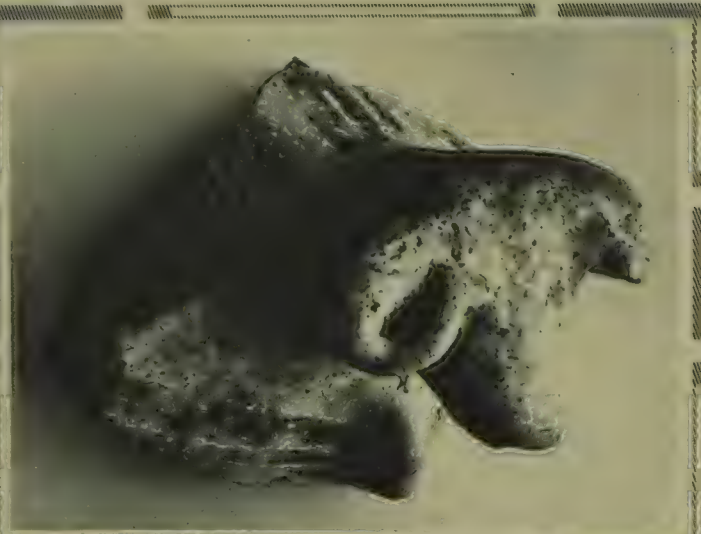


FIG. 21. RARE IN THE PERSIAN BRONZE AGE POTTERY: AN ANIMAL-SHAPED VASE OF SIMILAR TYPE TO THAT SHOWN IN FIG. 19.

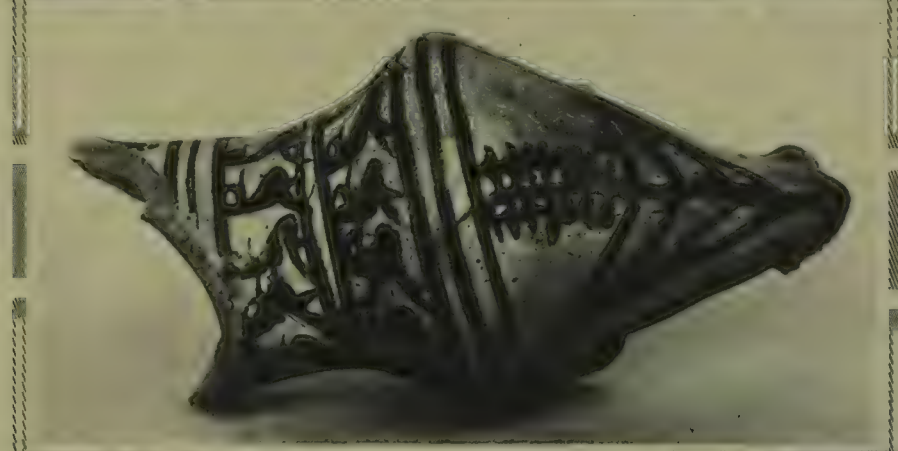


FIG. 22. WITH DECORATION OF PAINTED BIRDS TYPICAL OF THE EARLY BRONZE AGE AND PRIOR TO SIMILAR PIECES FROM CAPPADOCIA: A FINE RHYTON.



FIG. 23. ANOTHER VIEW OF THE SAME RHYTON ILLUSTRATED IN FIG. 22: A DRINKING-VESSEL IN THE FORM OF AN ANIMAL'S HEAD, WITH PAINTED DECORATION, INCLUDING BIRDS.



FIG. 24. A FIGURE OF A *BOS PRIMIGENIUS*, IN BURNT CLAY, PARTLY PAINTED (ABOUT 7 IN. HIGH): AN EXAMPLE OF EARLY BRONZE AGE FIGURINES IN PERSIA.

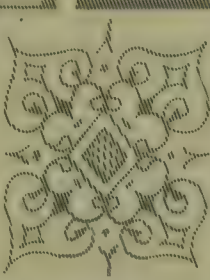


FIG. 25. REMARKABLE LIVELINESS OF STYLE IN RENDERING ANIMAL FIGURES IN THE PAINTED POTTERY OF THE BRONZE AGE IN PERSIA: AN EAGLE AND A HYENA.

We have grouped together these examples of prehistoric Persian pottery of the early Bronze Age (some four thousand years ago), because they illustrate the wonderful skill which the ancient craftsmen displayed in painting animals and birds, as part of their decorative designs, or modelling them in the round in the form of vases, drinking-cups, and figurines. Like the examples of the same pottery shown on the opposite page, they were found by Professor Ernst Herzfeld, the eminent German archaeologist, on the site of prehistoric settlements near Nihawand, in Western Persia, and they are described individually in his article

on page 942 of this issue. The figure numbers attached to the above photographs correspond to those of his references to the various objects. "A surprising piece," he says, "is the fine *rhyton* (Figs. 22 and 23), which by its decoration of painted birds is inseparably connected with the pottery of the early Bronze Age." Figs. 20 and 25 are mentioned as showing the lively and vigorous style in which the prehistoric potters rendered such creatures as the hyena, the ibex, and the eagle. In the figure of the ibex, it will be noticed that the nose and horns appear in outline, more faintly than the rest of the body.

The World of the Theatre.

By J. T. GREIN.

"THE OUTSKIRTS."—THE BRITISH STAGE AND THE ANTWERP EXHIBITION.

IT is a curious coincidence that at the present moment two plays upon an identical central idea are attracting London audiences. The one is Patrick Hamilton's "Rope," based on the Loeb case; the other "The Outskirts," by Frantisek Langer, translated from the Czech by Mr. Lawrence Hyde. Both deal with what I would call a case of conscience: in both cases murder has been committed, and the dramatists develop the aftermath as it affects the culprits. But whereas "Rope" is a closely woven skein in which minute inquiry by a third party leads to the breakdown and confession of the two young fellows who, in sadistic spirit, merely to experience sensation, killed their friend and hid his body in a box, hoping to dispose of the corpse in the dead of night, "The Outskirts" is a spasmodic series of tableaux mainly filled with introspection. There is a slight affinity to the methods of Pirandello, but chiefly the author strives to show what went on in the soul of the young waiter, just released from prison for an attempt at housebreaking, who found sanctuary and love with a prostitute and killed a man-about-town whom he found in her room. He did not want to commit murder; he merely yielded to a moment of passion—meant to give the man a good blow with the leg of a chair, and found that it proved fatal. There was no circumstantial evidence whatever to connect him with the crime; he had even called in the police, and, as all the personal property of the victim was extant, he was called as a witness but unsuspected. But the deed hovered in his mind; he went about in anguish and turmoil; he accused himself loudly—even went to the police asking them to reopen the case, for he was the murderer; but the police would not listen: the dossier had been shelved for good. Then he meditated another murder—that of the cabaretier who was after his girl; for liberty was torment to him; he would not be satisfied until he was in gaol and could pay the supreme penalty. A bibulous ex-judge whom he met in the park told him that this was the most exalted form of justice. But, however hard he tried, he, kind at heart, could not nerve himself to take another life. At length his girl clutched his hands around her throat, and made him throttle her. That was the sacrifice of her love—now he could go once more to the police, confess, and relieve his conscience of its awful burden. It is a most bizarre play, but, for all its disjointed structure, it holds one's interest as in a vice, except in one tableau in which the besotted ex-judge rambles philosophy oddly mixed. We see, as it were, the inner machinery of a disordered brain, and, as is often the tendency of murderers to return to the place where they committed the crime or to seek temporary relief by "blabbing" about it, he cannot let well alone. But no one will believe him; and so he ends like the Wandering Jew, a mere plaything of his fevered brain.

The author is a doctor, and we may therefore imagine that the character of the murderer is studied from real life, that it is pathologically correct. It is certainly poignant in a dramatic sense; it fills the hearer with expectancy and horror, although—and this is peculiar in so minute and apparently veracious an analysis—it never moves us in the emotional sense. To me it was, as it were, a lecture on cerebral vivisection, a scientific exposition rather than a "slice of life." As a talking-film it would, perhaps, rouse deeper feeling than in these short tableaux, vividly written in staccato style, but leaving the impression of sketchiness.

At the Gate the performance was excellent. Both Mr. Derrick de Marney and Miss Elsa Lanchester were wholly human as the murderer and the girl. Both probed the inwardness of their characters, and revealed emotional power in the love-scenes and in those where he raved in his excess of qualms and she tried to soothe him with her fervent protestations of love. Mr. Norman Shelley, as the judge, deserves similar commendation for his tragi-comic characterisation of a fragment of living wreckage.

In 1930, the centenary of Belgium's independence will be celebrated by two International Exhibitions—one at Antwerp and the other at Liège. They will open in May next, and, as a contemporary says, "we may be sure that throughout the whole of 1930 the eyes of the world will be focussed on Belgium." To which may be fitly added that Antwerp especially, that grand centre of art and commerce, will be the rendezvous of all civilised nations.

Now Antwerp, of all the Continental cities, is the one where everything English is the most popular. The English colony is considerable and wealthy;

Sutton Vane gave performances of his play, "Fallen Leaves"; and on each occasion the Royal Netherlands Theatre, where the plays were given, was full to overflowing; the British Ambassador came over from Brussels; the Burgomaster and Aldermen were present in state. The Press was most appreciative, the public enthusiastic; our actors were hailed and fêted and came home with cheery tales of a high old time. So great was the success, so vital the demand for English plays, that a small committee was formed, consisting of the British Consul-General, the American Consul-General, a member of the Theatre Department

of the city, and the writer, to make a series of English performances an annual event in winter-time. Alas! we were not prepared for "an untoward event," as Napoleon III. said in 1869 on the eve of the Luxembourg question. Plans on this side were ripening; Mr. Leon M. Lion, ever ready for the fray, in principle agreed to cross again with the pick of his repertory; other London managers showed great interest; an arrangement was made with the city authorities of Antwerp that we should at least have three evenings between December and March, with the free disposal of the National Theatre without any further charge than the State entertainment tax—and even that was likely to be waived, since our performances were to be given in the spirit of *entente cordiale* and not for profit.

Then came a bolt from the blue. The Belgian currency fell from 107 to 200 to the pound; and even when it was stabilised at 35 per belga (175 to the pound) it was impossible to make the ends meet, albeit that at raised prices we could have relied on the (for Antwerp) enormous receipts of 12,000 francs per performance, and that the North Eastern Railway liberally granted passage on their comfortable Harwich line at 40 per cent. reduction on the ordinary fares. But calculate that maximum at 175, and it represents a figure in pounds which even the greatest economy and liberal concessions by the artists—all of whom looked upon a trip to Antwerp as a joy-ride—would not lead to the "two ends meet." So reluctantly we had, *pro tem.*, to "throw up the sponge" and leave it to the English Players of Paris to cultivate the Paris field.

But the Exhibition year is another story, and from many quarters voices have been raised to continue in 1930 where we left off in 1927. We should no longer—so say the pleaders—be dependent on the exchange, since it is stabilised for good and all; we could easily double—ay, treble—our prices, which in 1927 were from twenty francs downwards, and still they would be less than the maximum paid at the Monnaie Opera in Brussels. Even 75 francs per stall is only 7s. 6d. in our money, and with the flood of Americans and English expected to visit Antwerp there would be every reason to believe that there would be a throng to witness English performances by a first-rate company of first-rate plays. "Bring over Shaw and Galsworthy and Maugham and Barrie," writes one of my correspondents—and he is a man of authority in Antwerp—"and we will do the rest."

So here is a grand opportunity, and one which I feel sure would commend itself to the hearty co-operation of the distinguished British Commissioner-General, Colonel H. W. G. Cole. For on this occasion, when British trade, industry, and art will be represented in *excelsis*, the company sent over must be such as to show the best we can do; we should prove to the world gathered at Antwerp that our stage and our drama are second to none. If any one of our leading managers is ready to answer the trumpet-call, I can promise that he will have the whole-hearted co-operation of the still existing committee, that great propaganda will be made for the scheme in Antwerp, and that the pecuniary reward will be sufficient to warrant a small risk in a great cause. Don't let us miss it! And remember that America has its eagle eye on Antwerp. London managers, pray sit up and take notice!



THE NEW EDGAR WALLACE DETECTIVE "THRILLER": THE COMIC CHARACTER, SAM HACKETT (MR. GORDON HARKER), IS CONFRONTED BY CHIEF-INSPECTOR MASON (MR. JOHN R. TURNBULL) WITH A STOLEN WATCH AND WALLET—A POLICE STATION INCIDENT IN "PERSONS UNKNOWN," AT THE SHAFTESBURY THEATRE.

Mr. Edgar Wallace's new police play, "Persons Unknown," at the Shaftesbury Theatre, is one of the best that he has done. It begins with a murder and leads up to the eventual detection of the criminal. Various persons are suspected, including Sam Hackett, an amusing East End loafer who gibes at the police, and is charged with stealing the dead man's watch and wallet; also Mr. and Mrs. Landor, in whose flat is discovered a South American rodeo belt with pouches for two knives, but with one knife missing and found on the scene of the crime. Both the belt and the knife are shown on the table in our photograph below. The main theme of the play is that all the witnesses tell lies, because each has something to hide, and thus complicate the task of the police.



"PERSONS UNKNOWN," AT THE SHAFTESBURY THEATRE: CHIEF-INSPECTOR MASON INTERROGATES LOUIS LANDOR (MR. CECIL HUMPHREYS) AND HIS WIFE, INEZ (MISS ENID SASS), REGARDING A BELT KNIFE MISSING FROM THEIR FLAT AND FOUND ON THE SCENE OF A MURDER.

nearly every third person understands English; one in every ten speaks our language. In the winter English lectures are a prominent feature of the Cercle Artistique, and, whenever an English dramatic company announces its forthcoming visit, "house full" is a foregone conclusion. Soon after the war, when the currency was more favourable, visits of English companies were not infrequent. Mr. Leon M. Lion went over twice with "Count X's Windows"; Mr.

THE CENTENARY OF THE METROPOLITAN POLICE: THE ROYAL REVIEW.



THE MARCH-PAST: THE PRINCE OF WALES AT THE SALUTING-BASE IN FRONT OF BUCKINGHAM PALACE;
WITH LORD BYNG, THE COMMISSIONER OF THE METROPOLITAN POLICE.



CHEERED BY THE GREAT CROWD: THE PRINCE OF WALES HEADING THE
MARCH FROM HYDE PARK TO BUCKINGHAM PALACE, WHERE HE TOOK THE SALUTE.



THE HOME SECRETARY AND THE PRINCE OF WALES: SIR WILLIAM JOYNSON-
HICKS PATTING HIS ROYAL HIGHNESS'S CHARGER AT THE SALUTING-BASE.



AT THE REVIEW OF SOME 13,000 MEMBERS OF THE METROPOLITAN POLICE, INCLUDING SPECIAL CONSTABULARY AND WOMEN POLICE:
THE PRINCE RIDING DOWN THE LINES AT THE PARADE IN HYDE PARK; WITH LORD BYNG, THE COMMISSIONER.

On Saturday, May 25, the Prince of Wales took part in the commemoration of the centenary of the establishment of the Metropolitan Police Force by inspecting some 13,000 of its members in Hyde Park, and by taking their salute in front of Buckingham Palace. Those on parade included not only the foot police, but mounted police, Thames and Dockyard police, motor units, women police, and special constables. On reaching Hyde Park, the Prince rode down the lines on a tour of inspection, accompanied by the Commissioner. After that he led the

march of the police to Buckingham Palace, by way of Hyde Park Corner and Constitution Hill. Then, at the saluting-base, which was in front of Buckingham Palace, he took the salute. In a message sent to the Home Secretary, the King said: "The Force has now, for a hundred years, been responsible for the maintenance of order and the prevention of crime in the Metropolis, and has developed into a highly efficient organisation. I share in the feelings of admiration and respect with which the Metropolitan Police is universally regarded."

BOOKS OF THE DAY.

TO begin a review is often as troublesome as to begin an epic, and I envy Homer's knack of getting neatly off the mark, as in the opening lines of the *Odyssey*, cited by Horace as an example of one who "essays nothing inaptly." This week my "winged words" may well commence with an adventure of the air, a journey that eclipses, for speed and range at least, the wanderings of Odysseus. Fancy being able, within a space of little more than six weeks, to visit Naples and Athens; Cairo, Luxor, and Khartum; Arbel, Baghdad, and Ur of the Chaldees; Jodhpur, Delhi, and the Khyber Pass; and to see from the sky Vesuvius and Etna in eruption! Such are a few of the "high spots" in a great flight described in "THE THIRD ROUTE," By Philip Sassoon. With Map and twenty-four Air Photographs (Heinemann; 15s.). The title—on the face of it a little cryptic—suggests the question, what were the first two routes? The answer is that they are the routes to India and the East associated with the names of Vasco da Gama, and de Lesseps.

Sir Philip Sassoon here describes his recent 17,000-mile flying tour, during which, as Under-Secretary for Air, he inspected British Overseas air stations in Egypt, the Sudan, Transjordan, Iraq, India, and Malta. It is not a technical record for official purposes, but a delightful traveller's tale, full of fine descriptions, *personalia*, historical allusions, and apt poetical quotations. All the proceeds from the sale of the book go to the R.A.F. Memorial Fund. Those who may be in doubt as to the pleasures of air travel should read the author's impressions at the end of the third day, when he slept in Athens (after a visit to the Acropolis and a bathe in the *Ægean*) full of wonder that he had already seen so many countries and so many changing scenes of beauty.

"I had come to the conclusion (he writes) that, for sheer sightseeing, nothing could rival flying; and I had long abandoned my early fears that I should find it a tiring method of travel. In so large a machine, equipped with so many conveniences, five or six hours in the air are definitely less wearying than as many hours spent in the most comfortable train. Then, too, flying is so much faster, and . . . you get such perfect pictures of the towns you visit. . . . Approach a strange city from the air, and, unless it be as vast a place as London, it is seen at once complete in its natural setting." His admirable air photographs, such as those of Jerusalem, Najaf, Samarra, Mosul, and Erbil, abundantly prove this assertion.

The vital importance of our imperial air communications, to the development of which such flights as those of Sir Philip Sassoon and Sir Samuel Hoare have been devoted, is emphasised in "THE SPLENDID ADVENTURE." A Review of Empire Relations Within and Without the Commonwealth of Britannic Nations. By the Rt. Hon. W. M. Hughes, formerly Prime Minister of Australia (Benn; 21s.). This is a book which no British statesman, at home or overseas, will be likely to neglect, for it is the fruit of ripe experience, and the distinguished author discusses ably and forcefully, often controversially, many questions of the utmost concern in regard to international politics. Among them, for example, are the problems of Egypt and India, the League of Nations, Free Trade and Protection, migration and Empire settlement, and the policy of a "White" Australia, which he declares to be the only one possible.

Mr. Hughes has written an inspiring critical survey of the Empire and its future, from a Dominion point of view, beginning with the Imperial War Cabinet of 1916—the starting point of a new epoch wherein the daughter nations have collaborated more and more with the mother land in the management of their joint affairs. He is a vigorous advocate of air travel to enable British statesmen to get together. "There must be more frequent meetings (he writes) between the heads of the Empire Governments, for there is no satisfactory substitute for the personal touch. . . . To the Prime Ministers of Australia and New Zealand attendance at an Imperial Conference means an absence from their respective Parliaments of at least five months. When they can go to London, attend the Imperial Conference, and return in a month or six weeks, annual, or, if the circumstances demand, semi-annual conferences will be possible. And that day is almost at hand."

In his chapters on the conduct of the war, Mr. Hughes criticises strongly the alleged lack of a unified plan and co-operation between the British Government and the fighting services, and the neglect to consult the Dominions in time as to the disposal of their forces, especially in regard to the Gallipoli campaign, "that glorious failure." "I do not suggest (he says) that the Dardanelles project was the only plan by which we could have struck mortally at the Achilles heel of the enemy Powers, but it was one way. . . . There was reasonable probability that it would have succeeded if it had been pushed home at the

right time and in the right way. . . . Again, when it was decided to evacuate the peninsula, the British Government communicated with the Australian Government and asked if it wished to make any comments. No doubt there were many comments that I could have made, that I felt strongly moved to make, but they were hardly suitable for telegraphic transmission. So we were silent, and for six weeks I went about with the appalling postscript, 'Prepare for 49 per cent. casualties,' burnt into my very soul."

The suggestion that, but for divided counsels, the "glorious failure" might have been a glorious triumph, finds corroboration in a new instalment of the Official History of the War, entitled "MILITARY OPERATIONS, GALLIPOLI." Compiled by Br.-General C. F. Aspinall-Oglander. Maps and Sketches by Major A. F. Becke. Vol. I. Inception of the Campaign to May, 1915 (Heinemann; 15s.). Along with this book is published a separate



A GREAT LADY OF THE SEVENTEENTH CENTURY SHOWING A ROBUST TASTE IN PETS: "ELIZABETH, FIRST COUNTESS OF PETERBOROUGH," WITH HER TIGER CUB—A PORTRAIT BY VANDYCK SHORTLY COMING UNDER THE HAMMER.

Vandyck's portrait of Elizabeth, first Countess of Peterborough, which is included in a sale of Old Masters to be held at Christie's on June 28, belongs to Mrs. Janet K. Murray Bisset, of Lessendrum, a descendant of the fifth and last Earl of Peterborough. She also possesses Vandyck's portrait of the Countess Elizabeth's husband, John Mordaunt, the first Earl, who was Master General of the Ordnance under the Commonwealth. This picture is also to be auctioned. The Countess was a daughter of William, Lord Effingham. Her pet tiger cub forms a striking contrast to the "Pekes" and "Poms" of the present day. Two other pictures in the same sale are among those reproduced on page 962 of this number.

By Courtesy of Messrs. Christie, Manson and Woods.

supplementary volume of Maps and Appendices (Heinemann; 4s. 6d.). "Had the fleet attack (we read) been delayed till the Army was ready, and the weather favourable, a simultaneous and combined operation, launched, as it could have been in 1915, with all the advantages of surprise, would probably have achieved an instantaneous and overwhelming success. . . . Sir Ian Hamilton, to quote a remark by Enver Pasha, had been set to thread a needle with his toes. . . . There had been no attempt to decide whether the Dardanelles operations were for the moment to be held as more important than Sir John French's approaching offensive on the Western front. . . . With barely enough ammunition for one theatre, an offensive campaign was sanctioned in two, and both ended in failure."

That the Dardanelles effort was not all failure, however, is pointed out by the author of this stirring record of matchless heroism. "It is right to remember (he says) that at the expense of a casualty list which was less than double that incurred on the first day of the Battles of the Somme, 1916, the Mediterranean Expeditionary Force in Gallipoli destroyed the flower of the Turkish Army, safeguarded the Suez Canal, and laid the foundation of Turkey's final defeat."

The author has not allowed the official character of his narrative to preclude touches of vivid description, as in the Homeric incident of the *River Clyde*. It was Commander E. Unwin, R.N., of H.M.S. *Hussar*, who suggested "that a stratagem should be borrowed from local history, and that, after the manner of the wooden horse of Troy, a harmless-looking collier, filled with all the troops she could carry, should be run ashore." And again, at Anzac: "The moral and material advantages enjoyed by the Turks were those of a man looking down from the top of a cliff at his adversary clinging to a precarious ledge below him. . . . That the Australian and New Zealand troops . . . made this apparently hopeless position impregnable . . . is a story that will live for ever."

Equally immortal is the story told in another new volume of the official war history, this time on the side of the "Sea Affair"—"THE MERCHANT NAVY." Volume III. By Sir Archibald Hurd. With a Foreword by H.R.H. the Prince of Wales, Master of the Merchant Navy and Fishing Fleets. With Illustrations and Maps (John Murray; 21s.). "The present volume," says the Prince, "raises the curtain on what I take to have been the climax of that vast drama—the enemy's plunge into unrestricted submarine warfare on our Merchant Shipping. Thus was provided the final test of a heroism and endurance unparalleled in history, and how magnificently our seamen responded to the test is to be found chronicled in these pages." After referring to the wonderful growth and exploits of the Auxiliary Patrol, the Prince concludes by reminding us that there now stands on Tower Hill a fitting memorial "erected by the Governments of the peoples of the whole Empire as a tribute, to last for all time, to these men's heroic services." Sir Archibald Hurd has had to handle a vast amount of material, enough to fill many volumes. His only course was to select the most representative episodes, and he has welded them with conspicuous skill into an absorbing story of great historical importance.

Following in the wake of these big capital ships in the Grand Fleet of war literature comes one of the small auxiliary craft, of modest dimensions, but of no little value, namely, "YPRES—OUTPOST OF THE CHANNEL PORTS": A Concise Historical Guide to the Salient of Ypres. By Beatrice Brice. With the Assistance of Lt.-Gen. Sir William Pulteney, K.C.B., with a Foreword by Field-Marshal Lord Plumer of Messines, G.C.B. (John Murray; 2s. 6d.) This little handbook, with its compact records topographically arranged, clear map, and excellent photographs, will be indispensable to pilgrims visiting the battlefields and memorials of the historic salient. Probably no guide-book has ever been written in so fervent a spirit of hero-worship.

I must touch very briefly, in conclusion, on two works which merit fuller treatment. A land parallel to Sir Philip Sassoon's flight to India is afforded by one of the most entertaining travel books that I have come across, namely, "EXPRESS TO HINDUSTAN." An Account of a Motor-Car Journey from London to Delhi. By M. H. Ellis. With thirty-two Illustrations from Photographs, and Sketch Map. (John Lane; 12s. 6d.) It makes contact with several of the other books above mentioned, for the travellers were Australians, and on their way to India they traversed Turkey, among many other countries. One particularly interesting passage describes an interview somewhere in East Anglia, before the start, with "a man in a private blue uniform wearing the badges of a second-class mechanic in the Royal Air Force. . . . 'I am sweeping floors,' said Lawrence of Arabia, 'because I have learnt in the East that it is sometimes a greater and more difficult thing to go down than to rise.'"

Hindustan is seen from another angle in a book of more serious vein, entitled "CHRISTIANITY AND THE GOVERNMENT OF INDIA." By Arthur Mayhew, late Director of Public Instruction, Central Provinces (Faber and Gwyer; 2s. 6d.) In the words of the sub-title, it is "an examination of the Christian forces at work in the administration of India and of the mutual relations of the British Government and Christian Missions, 1600 to 1920." It is an interesting subject, touching an aspect of Indian life of which we at home hear little, and now that India is so much to the fore the book should be widely read. C. E. B.

A Sequel to the Romney Controversy: The Duke's Picture Sold.

FROM THE PICTURE FORMERLY IN THE POSSESSION OF THE DUKE OF SUTHERLAND.



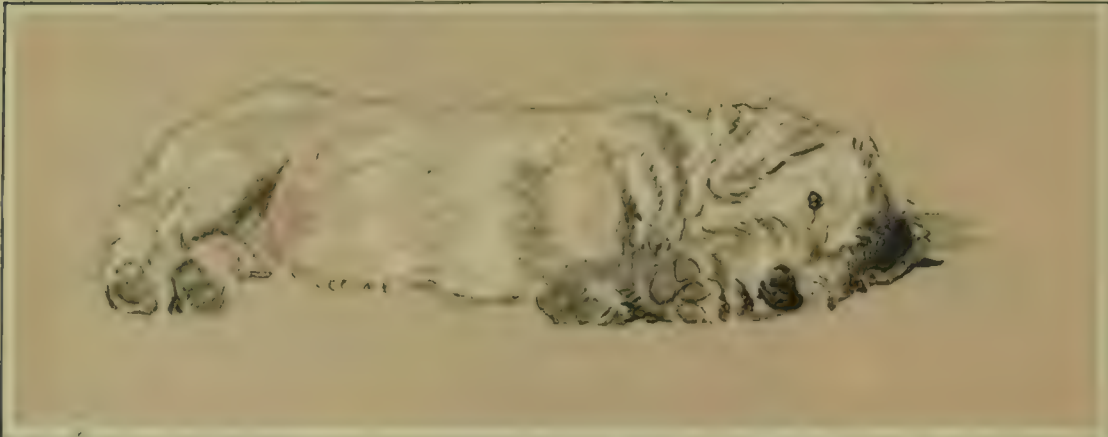
SOLD IN AMERICA FOR "NOT LESS THAN £50,000": ROMNEY'S PORTRAIT OF "ELIZABETH DUCHESS OF SUTHERLAND."

The famous Romney controversy (explained and illustrated in our issue of April 13) has since had a very interesting development: On April 24 it was reported that the Duke of Sutherland's portrait by Romney of his ancestress Elizabeth, the first Duchess, had been sold for a sum "not less than £50,000," to Mr. Howard Young, the New York art dealer, acting on behalf of Mr. Lawrence K. Fisher, the well-known American motor magnate, of Detroit. This is the picture here reproduced. The transaction, it may be recalled, was the sequel to a remarkable series of events. Mr. Young had previously purchased a similar portrait of the same lady from Mr. Arthur L. Nicholson, the London art dealer, and sold it to Mr. Fisher, as a Romney, for £40,000. Directly a doubt arose as to its authenticity, Mr. Young

took it back and refunded the purchase price, and Mr. Nicholson, in turn, refunded Mr. Young what he had paid for it. The picture was returned to London. Mr. Nicholson had bought it last year in a sale of pictures that had belonged to the late Mary Caroline, Duchess of Sutherland. In the sale it was catalogued as "after Romney," but on cleaning it Mr. Nicholson became convinced that it was itself an original Romney. He is still of that opinion, and he has urged, so far without success, that the two pictures should be placed together for comparison. Dr. Arthur P. Laurie, the official chemist to the Royal Academy, and an authority on pigments, was recently invited to examine Mr. Nicholson's picture with a view to deciding whether or not it is a Romney.

Our Dogs: Leaves from Cecil Aldin's Sketch-Book—No. 3. Sealyhams.

DRAWINGS DONE FROM LIFE BY CECIL ALDIN, AUTHOR OF "DOGS OF CHARACTER," "A DOG DAY," ETC.
(COPYRIGHTED.)



KATE TAKES A REST: A FULL-LENGTH PORTRAIT IN A RECUMBENT POSE.



"KATE, THOU ART PERFECT IN LYING DOWN."



SLICKSON THE BEGGAR: A TYPICAL ATTITUDE OF SUPPLICATION.



SLICKSON "WITH HIS MOUTH OPEN": AN IMPORTUNATE LITTLE BEGGAR.



THAT INQUISITIVE LOOK—WHEN WILL IT BE TIME TO BE UP AND DOING?

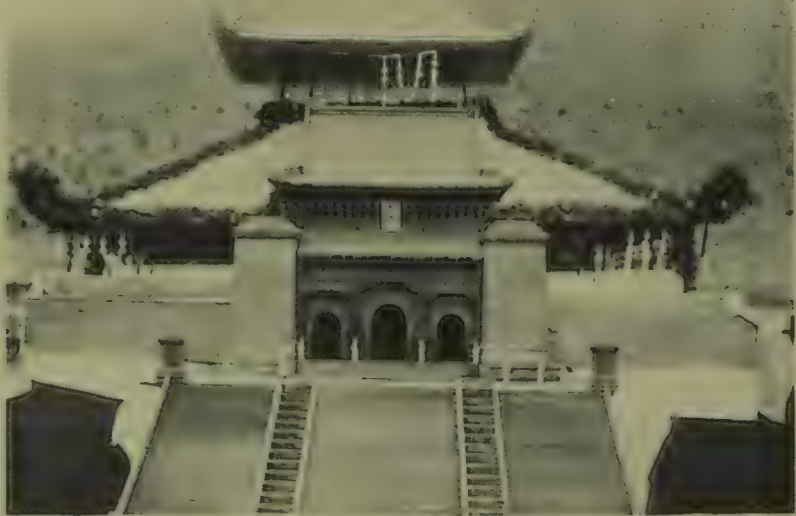


IN FRONT OF THE FIRE: A LITTLE SLEEPYHEAD LOST TO THE WORLD.

We continue here the series, begun in a recent issue, of Mr. Cecil Aldin's inimitable studies from life of his canine friends. This particular page is devoted to his Sealyhams, Kate and Slickson, whose characteristics he has so happily hit off. In his delightful book, "Dogs of Character," discussing some of the breeds of rough-haired terriers as home companions, Mr. Aldin says of the Sealyham terrier: "In a show specimen he has most of his coat pulled out, with the exception of that growing on his nose and legs. Notwithstanding this, he is a very nice little

fellow at home, and looks nothing like he does when plucked for showing. He is a sportsman, short on the leg and cloddy, with a fairly thick head and long, low body—being about 8 to 12 inches from the ground at the shoulder—in coat hard and rough; in fact, he should look the type of dog fit to go to ground for a badger. In real life, his coat does not grow long on his nose and legs alone. Show specimens are got up for the footlights. . . . In colour they are mostly white with slight marking, tan or badger-pie on head."

THE BURIAL OF DR. SUN YAT-SEN: THE NEW TOMB AT NANKING.



DESIGNED AS THE LAST RESTING-PLACE OF THE FIRST PRESIDENT OF THE CHINESE REPUBLIC: THE MODEL FOR THE TOMB OF DR. SUN YAT-SEN ON PURPLE MOUNTAIN, NANKING.



THE MODEL FOR THE NEW SUN YAT-SEN TOMB AT NANKING: A STRUCTURE DESIGNED TO ILLUSTRATE THE DEVELOPMENT OF CHINESE ARCHITECTURE FROM WOOD TO STONE.



PRESENTED TO OFFICIALS AND OTHERS ATTENDING THE INTERMENT: THE SUN YAT-SEN MEMORIAL PLAQUE—THE REVERSE; SHOWING THE NEW TOMB.



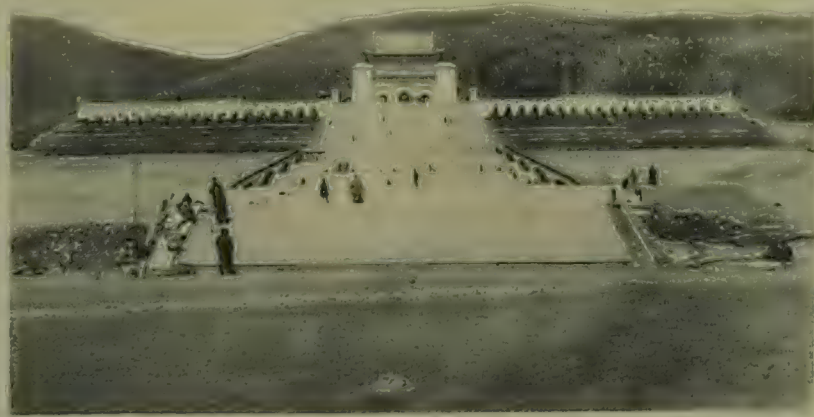
THE LATE NATIONALIST LEADER AND HIS WIFE: DR. SUN YAT-SEN WITH MME. SUN YAT-SEN.



PRESENTED TO OFFICIALS AND OTHERS ATTENDING THE INTERMENT: THE SUN YAT-SEN MEMORIAL PLAQUE—THE OBERSE; SHOWING THE PORTRAIT.



EMBELLISHED WITH STARS OF PURE GOLD: THE FUNERAL-COACH USED FOR THE CONVEYANCE OF THE BODY OF DR. SUN YAT-SEN FROM PEKING TO NANKING, FOR BURIAL IN ITS FINAL RESTING-PLACE.



TO HAVE BRITISH OAKS AND BIRCHES ABOUT IT: THE SUN YAT-SEN MAUSOLEUM BUILT AT PURPLE MOUNTAIN, NEAR THE TOMB OF THE FIRST MING EMPEROR, TO CONTAIN THE BODY OF SUN YAT-SEN.

Dr. Sun Yat-sen, who was chosen as President of the Provisional Republican Government of China on December 28, 1911, died in Peking, on March 12, 1925; and his remains rested temporarily in the Buddhist Temple of Pi Yün Ssu, the "Monastery of the Azure Clouds," in the Western Hills, beyond Peking. He gave forty years to the Revolutionary cause, and had suffered much for it, and it is not to be wondered at that he is the idol of modern China. His embalmed body, borne in a bronze coffin, left Peking on May 26, in a special funeral train which was escorted by armoured trains and a propaganda train. It was accompanied by Mme. Sun Yat-sen, his widow, and Mr. Sun Fo, Minister of Railways, his son. Amongst those who arranged to attend the ceremonies was Sir Miles Lampson, the British Minister to China; and, in this connection, it is of uncommon interest to note that oak trees and birches, grown at Kew, and a gift from this country, are to be planted at, or near, the new mausoleum, at

Nanking, built to receive all that was mortal of the great leader. This tomb, at Purple Mountain, near the tomb of the first Ming Emperor, was designed to indicate the development of Chinese architecture from wood to stone. The artist died in March, at an early age. It was his aim to give his work the semblance of a mausoleum while remaining faithful to the tradition of the temple. The hall, which is seventy-two feet long by ninety-two feet broad, and is eighty feet high, contains a statue of Sun Yat-sen seated. The inner tomb is domed and a balustrade surrounds the sarcophagus.

SOME PERSONALITIES OF THE WEEK:



MME. ROSA PONSSELLE.

The dramatic soprano, of the Metropolitan Opera House, New York. "Norma" was specially revived for her this week at Covent Garden, where it had not been given for thirty years.



THE HON. AUBREY HASTINGS.

Died suddenly on May 25 after playing polo. Born in 1878. A brother of Lord Huntingdon. Well known as a racehorse trainer, gentleman rider, and judge of horses.



MRS. CHARLES A. LINDBERGH.

Formerly Miss Anne Morrow. Married the "lone" flyer of the Atlantic on May 27.



COL. CHARLES A. LINDBERGH.

The "lone" flyer of the Atlantic. Was married to Miss Anne Morrow, daughter of Mr. Dwight W. Morrow, U.S. Ambassador to Mexico, the other day, at Englewood, N.J.



COMMENDATORE LANCIANI.

The famous archaeologist who was formerly Professor of Roman Topography in the University of Rome. Frequently a contributor to this paper. Died, May 21, aged eighty-three.



"THE HON. ANDREW W. MELLON."

PORTRAITS OF WELL-KNOWN AMERICANS BY A FAMOUS BRITISH ARTIST: NEW WORKS BY MR. FRANK O. SALISBURY.

A number of portraits of well-known Americans will be seen at Mr. Frank O. Salisbury's exhibition at the Grafton Galleries, which is to open on June 4, as well as the artist's official painting, "The King's Offering—Depicting the Ceremony of the Installation of Knights of the Most Honourable Order of the Bath in King Henry the Seventh's Chapel."—Mr. Mellon, it may be added, is Secretary of the United States Treasury. It was asserted the other



"MR. MYRON C. TAYLOR."

day that, owing to the present financial "war" in America and a consequent sensational rise in certain stocks, the fortune of the Mellon family had increased by £60,180,000 during the current year.—Mr. Myron C. Taylor is Chairman of the Finance Committee of the United States Steel Corporation of America.—Mr. Alfred P. Sloan, Junr., is President of the General Motors.



"MR. ALFRED P. SLOAN, JUNR."

MR. FRANK O. SALISBURY.



THE DUKE OF GLOUCESTER AS GENTLEMAN RIDER IN HONG-KONG WHILE EN ROUTE FOR JAPAN: H.R.H. ON A CHINESE PONY.

While in Hong-Kong, the Duke was present at a public garden party, a Chinese luncheon, and a dinner at the Chamber of Commerce. Also, much interested in the Chinese ponies, he rode at a race meeting; but he was unplaced in the four events for which he entered. He is here seen "up" on "Pickle"—being led in by its owner, Mr. A. C. Hynes.



THE TEXAS AIRMEN WHO FLEW FOR 7 DAYS, 4 HOURS, 40 MINUTES, 15 SECONDS: MESSRS. REGINALD L. ROBBINS (LEFT) AND JAMES KELLY.

Messrs. Robbins and Kelly recently set up a new record, by flying continuously for over a week in their monoplane "Fort Worth," which was, of course, re-fuelled by other machines while it was in flight. The former is twenty-six, and the latter twenty-three. Robbins was a farm lad, and began to fly in 1923. Kelly was a cowboy, and only passed his flying tests six months ago.

THE POPULAR DUCHESS: "MOBBING" IN SCOTLAND—AND A GROUP.



THE DUCHESS OF YORK "MOBBED" BY ENTHUSIASTIC ADMIRERS IN EDINBURGH: THE CROWD GREETING HER ROYAL HIGHNESS WHEN SHE WAS ON HER WAY TO VISIT THE CHILDREN'S SHELTER OF THE ROYAL SCOTTISH SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN.



A GROUP OF MUCH INTEREST; WITH THE DUKE OF YORK, LORD HIGH COMMISSIONER TO THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND, AND THE DUCHESS: A PHOTOGRAPH FROM EDINBURGH.

In the front row (from left to right) are: Lady Victoria Haig, second daughter of the late Earl Haig; Lady Helen Graham, sister of the Duke of Montrose, Lady-in-Waiting to the Duchess of York; the Duchess of York; Lady Gilmour; Lady Victoria Wemyss, daughter of the Duke of Portland; and the Hon. Elizabeth Elphinstone, eldest daughter of Lord

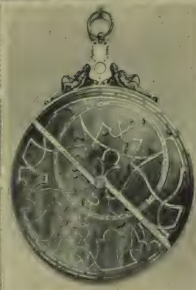
Elphinstone. Standing at the back (from left to right) are: Mr. A. M. D. Scott; Sir John Gilmour, Secretary of State for Scotland; Mr. J. C. Couper; the Duke of York; the Rev. Dr. Edye; Rear-Admiral Basil V. Brooke, Comptroller and Equerry to the Duke of York; Commander H. G. Campbell; and Mr. F. Usher.

The popularity of the Duchess of York was never more patent than on the occasion of her Royal Highness's visit the other day to the Children's Shelter of the Royal Scottish Society for the Prevention of Cruelty to Children, the headquarters of the Royal Scottish Society for the Self-Aid of Gentlewomen, and the depôt of the Highland Home Industries. To such an extent was she "mobbed," indeed, that her car had to halt several times during its journey from the Palace

of Holyroodhouse. At the Children's Shelter her Royal Highness visited the babies' nursery and distributed toys. She also accepted a present for Princess Elizabeth, in the shape of an antique spelling alphabet. At the headquarters of the Royal Scottish Society for the Self-Aid of Gentlewomen and at the Highland Home Industries depôt, she made purchases. In the afternoon, with the Duke, she gave a garden-party at the Palace of Holyroodhouse to 6500 school-children.

ITALY THE CRADLE OF SCIENCE: AN EXHIBITION OF MANY INVENTIONS, AT FLORENCE.

PHOTOGRAPHS NOS. 1, 2, 8, 9, 11, 12, AND 13 BY COURTESY OF THE GEOGRAPHICAL INSTITUTE, FLORENCE: NOS. 3, 4, 5, AND 7 BY COURTESY OF THE UNIVERSITY OF FLORENCE.



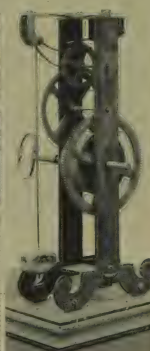
1. AN ARAB INSTRUMENT FOR TAKING ASTRONOMICAL MEASUREMENTS: AN EXAMPLE OF EASTERN SCIENCE BROUGHT TO EUROPE THROUGH ITALY.



2. AN ASTROLOGICAL SUNDIAL FOR REGISTERING THE POSITION OF THE PLANETS: AN EARLY INSTRUMENT THAT HELPED TO DEVELOP THE SCIENCE OF ASTRONOMY.



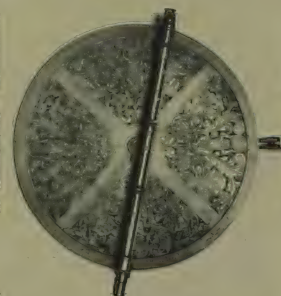
3. THE FIRST TYPE OF THERMOMETER, DEVISED BY PUPILS OF GALILEO: AN INSTRUMENT IMPROVED BY RINALDI.



4. GALILEO'S LAST WORK (AFTER HE BECAME BLIND): A PENDULUM MADE FROM DETAILS DICTATED JUST BEFORE HIS DEATH.



5. THE LOADSTONE OR NATURAL MAGNET, MOUNTED BY GALILEO: A RELIC OF THE PIONEER SCIENCE.



6. A TELESCOPE, WITH A DISC USED IN MEASURING ALTITUDE: A DECORATIVE EARLY INSTRUMENT, INCLUDED IN THE EXHIBITION OF THE HISTORY OF ITALIAN SCIENCE.



7. DEVISED BY PUPILS OF GALILEO IN 1650: A SILVER SPHERE, WHEN FILLED WITH WATER, USED TO DEMONSTRATE POROSITY OF METALS.



8. DATING FROM THE SIXTH CENTURY: AN ASTRONOMICAL CLOCK FOR REGISTERING THE POSITION OF PLANETS AT VARIOUS HOURS OF THE DAY.



9. PRECURSOR OF THE THERMOMETER: A THERMOSCOPIA, FOR MEASURING HEAT (C. 1600).



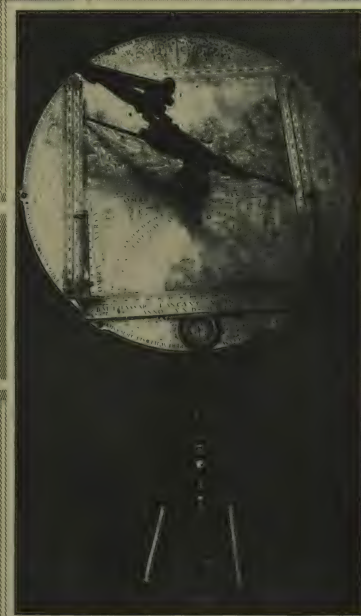
10. A SPHERE, WITH BRASS CIRCLES, SHOWING THE RELATIONS OF THE SOLAR SYSTEM, USED BY VINCENZO VIVIANI (1650), A PUPIL OF GALILEO.



11. INVENTED BY RINALDI IN THE SEVENTEENTH CENTURY: A QUADRANT FOR DETERMINING THE POSITION OF THE PRINCIPAL STARS—A GREAT IMPROVEMENT ON THE TYPE USED BY GALILEO.



12. USED BY SIR HUMPHRY DAVY (THE CENTENARY OF WHOSE DEATH HAS JUST OCCURRED) IN HIS EXPERIMENTS TO TURN DIAMONDS BACK TO COAL: THE "LENS OF BREGANO" (1690).



13. A SIXTEENTH-CENTURY TOPOGRAPHICAL INSTRUMENT USED IN MAP-MAKING: A BEAUTIFULLY DECORATED WORK INSCRIBED "BALTHASAR LANCAEUS URBINAS FACIEBAT" (A.D. 1527).

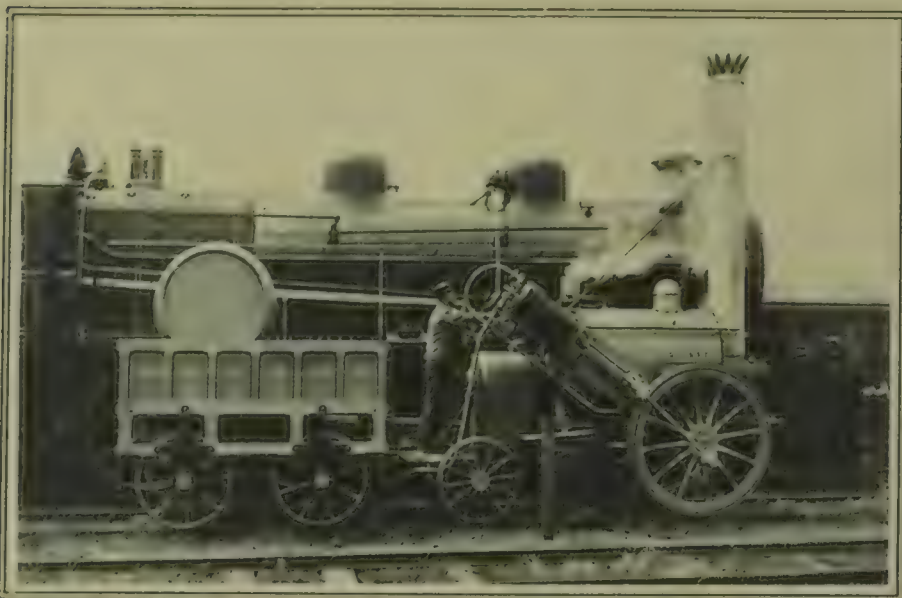


14. AN EXQUISITE EARLY THERMOMETER MADE OF GLASS, GRADUATED IN GLOBULES, BY THE GLASS-BLOWER, SCONFIA.

The Historical Exhibition of Italian Science at Florence, recently opened by King Victor, and to remain open until October, is the result of five years' preparation, and is designed to show that most of the wonders of applied science owe their origin to Italian genius. Among the exhibits, for example, are Galileo's thermometer of 1602, his pendulum, and the famous little telescope, covered with faded red leather, invented at Venice in 1601, with which he discovered Jupiter's moons. Still more interesting are twelve exquisite little models (specially made for the exhibition) illustrating Leonardo da Vinci's theories and experiments in the construction of aircraft. In sending us three photographs (Nos. 6, 10, and 14), Miss Dorothy Neville Lees writes from Florence, in a note describing the Exhibition: "Here are assembled, from all the chief cities and learned institutions of Italy, instruments, documents, relics, models, which witness to the immense contribution made through the centuries by the scientists of Italy to the scientific patrimony of the world. Every branch of science is covered—astronomy, mathematics, botany, anatomy, physics; experiment and research in every department and along every line of human thought and activity. The interest ranges from the early thirteenth-century writings of Leonardo Fibonacci, who gave to the Christian world of the west the algebraic

knowledge of the Indians and Arabs, to the studies in aviation, hydraulics, and other sciences of Leonardo da Vinci, the astronomical discoveries of Galileo Galilei, and the instrument with which, seventy years ago, the Abbate Caselli transmitted pictures from one place to another, down to the perfecting of this idea by a later Italian, Guglielmo Marconi. To our own day also belong the magnificent aircraft of every type, and the improvised radio set with which Biagi, the radio operator of the Nobile Expedition, established and carried on the communications which led to the little group under the famous "red tent" being located and saved. This Exhibition is the first in which the work of Italian scientists has ever been brought together on any comprehensive scale. . . . It is, however, only a prelude to a greater and more permanent project, the making of a complete inventory and catalogue of all the exhibits, with further records, and the publication of this immense catalogue, with some 3000 biographies, indexes, and illustrations, in book form, as a permanent work of reference for students of the history and progress of Italian science. It is also intended to establish a permanent museum of the History of Science, which it is hoped may have its seat in Florence."

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



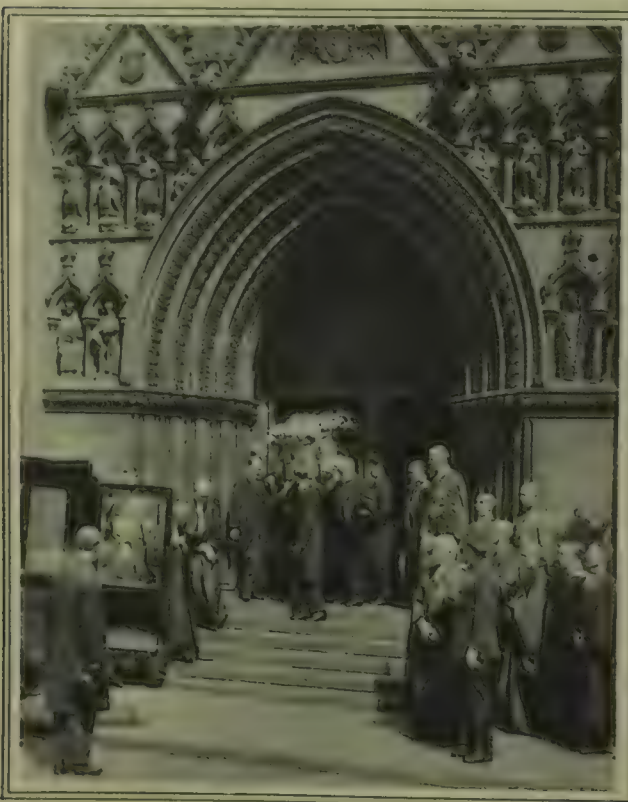
A REPLICA OF THE "ROCKET" MADE FOR MR. HENRY FORD, OF CAR FAME: THE REPRODUCTION OF THE FAMOUS LOCOMOTIVE SEEN WITH A MODERN RAILWAY ENGINE. Messrs. Robert Stephenson and Co., of Darlington, have just finished a replica of the "Rocket," the famous locomotive built at their Newcastle works a hundred years ago. It is destined for Mr. Henry Ford's mechanical museum at Detroit. It runs under its own steam. Stephenson ran his first locomotive in 1814; but his great success was in 1829, when his "Rocket" developed 32 miles an hour!



THE FIRST OF THE FOUR BRITISH "P"-CLASS SUBMARINES: THE "PERSEUS," LAUNCHED FROM MESSRS. VICKERS, ARMSTRONG'S WORKS, ON MAY 22. The submarine "Perseus," one of the four of the "P" class under construction at Barrow for the Admiralty, under the 1927-28 Programme, was launched on May 22 by Mrs. Fisher, wife of Vice-Admiral W. W. Fisher. The craft is the 153rd submarine launched from the Barrow yard; and five are now fitting out there.

OPENED BY THE PRINCE OF WALES, WHO FLEW FROM LONDON: THE NEW COUNCIL HOUSE AT NOTTINGHAM — H. R. H. WALKING TOWARDS THE BUILDING.

On May 22, the Prince of Wales flew from London to keep two engagements—a visit to the Nottinghamshire Agricultural Show and the opening of the new and very fine Council House at Nottingham. Walking along the processional way through the square, his Royal Highness approached the arched entrance and opened the bronze doors with a gold key. In the course of his speech, the Prince said: "Here stands a beautiful building dedicated to useful purposes, civic and commercial, and here it will stand as a memorial of Nottingham's past achievements and, I hope, as an earnest of her future triumphs."



THE FUNERAL OF LORD ROSEBERY: THE COFFIN BORNE FROM ST. GILES'S CATHEDRAL, EDINBURGH, AFTER THE SERVICE ON MAY 25.



THE FUNERAL OF LORD ROSEBERY: THE SCENE IN THE FAMILY BURIAL GROUND AT DALMENY DURING THE LAST RITES, AFTER THE SERVICE IN ST. GILES'S CATHEDRAL, WHEN THE KING WAS REPRESENTED BY THE DUKE OF YORK.

At the service held in St. Giles's Cathedral, the Duke of York represented his Majesty the King. Among those present were members of the Order of the Knights of the Thistle. They were not in their robes; but the two Pursuivants were tabarded. The burial took place at Dalmeny, after a brief service in the little church of the village. Apart from the family mourners, there was a gathering of neighbours, friends, and estate workers.

PHOTOGRAPHERS DISGUISED AS OSTRICHES: THE ONLY WAY TO "SNAP" THE ELUSIVE GNU.



A GNU (OR WILDEBEEST) IN FULL FLIGHT ACROSS THE PLAINS OF TANGANYIKA: A MASSIVE-HEADED TYPE OF ANTELOPE OFTEN MISTAKEN AT A DISTANCE FOR A BUFFALO OR A LION, AND, OWING TO ITS AGILITY AND SPEED, VERY DIFFICULT OF APPROACH FOR THE BIG-GAME PHOTOGRAPHER.



These singularly interesting photographs, which come from a German source, were taken in Tanganyika Territory by the Gontard Expedition, for a film picture entitled "Pori." The two upper photographs bear the name of the Ufa Film Company. They illustrate a novel "decoy" method adopted by the photographers in order to approach within camera range of such elusive animals as the gnu, or wildebeest (the Dutch name). Two ostriches were killed, and the skins and plumage, after being cleaned, were worn as disguises by two of the party, with an extraordinarily realistic effect. This was the only way, it is stated, in which they were able to obtain photographs such as that reproduced in our top illustration. Of the animal there shown we read, in the "Royal Natural History": "The wildebeests, or, as they are often called, gnus, are ungainly looking creatures, [Continued opposite.



"PANTOMIME" EFFECTS IN THE AFRICAN WILD: TWO BIG-GAME PHOTOGRAPHERS DISGUISED AS OSTRICHES (ONE SHOWING HIS CAMERA)—THE ONLY WAY TO APPROACH NEAR ENOUGH TO WILDEBEEST.

MEN MASQUERADING AS OSTRICHES, WITH REMARKABLY REALISTIC EFFECT, IN THE AFRICAN BUSH, IN ORDER TO GET WITHIN CAMERA RANGE OF ANIMALS OTHERWISE UNAPPROACHABLE: AN INTERESTING INCIDENT DURING A NATURE-FILM EXPEDITION IN TANGANYIKA TERRITORY.

[Continued.] distinguished by their broad and short heads. . . . There are two well-marked species of wildebeest, confined to South and East Africa. The common, or white-tailed wildebeest (*Connochoetes gnu*) is strictly South African; while the blue, or brindled wildebeest (*C. taurina*) is not found south of the Orange River. . . . Wildebeest are found in open country. . . . Both species are characterised by their speed and endurance." At a distance of a mile they are easily mistaken for lion or buffalo.

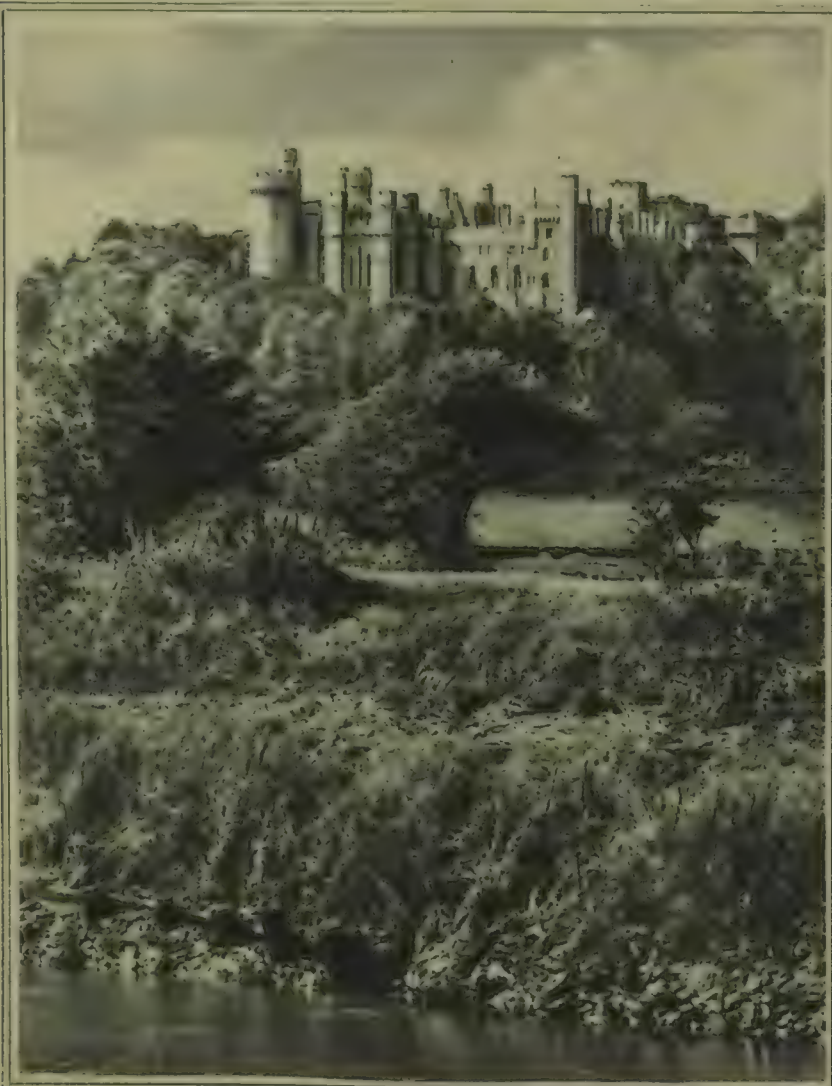


BULGARIA CELEBRATES THE MILLENNARY OF HER CHIEF NATIONAL HERO: KING BORIS AND HIS MINISTERS ACCLAIMED BY THE PEOPLE

Bulgaria has recently been celebrating the millenary of King Simeon, the most illustrious figure in her history, and at the same time the fiftieth anniversary of the liberation of the country from the yoke of the Turks. King Boris III., who was born at Sofia in 1894, succeeded his father, King Ferdinand, on the latter's abdication on October 3, 1918.



RUMANIA CELEBRATES THE TENTH ANNIVERSARY OF NATIONAL UNITY: THE BOY KING MICHAEL, WITH HIS UNCLE, PRINCE NICHOLAS (RIGHT) INSPECTING A GUARD OF HONOUR. The tenth anniversary of the national unity of Rumania was lately the occasion of great celebrations. There was a historical pageant, a service in the church built for the Coronation of the late King Ferdinand and Queen Marie, a special session of Parliament, and a military review at Alba Julia, including veterans of the War of Independence in 1877, and veterans of the Great War. The young King Michael, a son of Prince Carol and Princess Helena of Greece, was born in 1921.



A SCENE OF FESTIVITIES ON THE COMING-OF-AGE OF THE DUKE OF NORFOLK: ARUNDEL CASTLE, HIS ANCESTRAL HOME IN SUSSEX.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE RULER OF KABUL WHOSE RECENT VICTORY DROVE KING AMANULLAH FROM AFGHANISTAN: THE AMIR HABIBULLAH (BACHA-I-SAQAO.)

Ex-King Amanullah first abdicated on January 14, in favour of his elder brother, Inayatullah, who, in turn, abdicated four days later when the rebel leader, Bacha-i-Saqao, assumed power in Kabul, with the title of Amir Habibullah. King Amanullah, with his wife and his brother, arrived in Bombay on May 27.



LATELY CELEBRATING HIS COMING-OF-AGE: THE DUKE OF NORFOLK, PREMIER DUKE AND HEREDITARY MARSHAL OF ENGLAND, WITH HIS SISTER, LADY RACHEL HOWARD.

The Duke of Norfolk, whose twenty-first birthday fell on May 30, arranged to celebrate the occasion by three days' festivities on an impressive scale, suitable to the position of the Premier Duke and Earl, Earl Marshal, and Hereditary Marshal of England. The actual birthday was a private festival for the house party at Arundel Castle, followed in the evening by the lighting of a large bonfire on Bury Hill, near the boundary of Arundel Castle Park. The subsequent arrangements included, on the 31st, a public presentation to the Duke by the Mayor of Arundel, in presence of the townspeople, and a banquet in the evening at the Castle; and, on June 1, another presentation by the tenant farmers, a luncheon for them at the Castle, and an evening fête in the grounds for the people of Arundel and the neighbourhood. On June 7 there will be a party for the local school-children.—[Photograph of Arundel Castle by Edgar and Winifred Ward.]

MESSRS.
CHRISTIE, MANSON AND WOODS

beg to announce that they will sell at auction

A PAIR of FINE PORTRAITS by SIR A. VANDYCK,

THE PROPERTY OF

Mrs. JANET K. MURRAY-BISSET of LESSENDRUM.



JOHN MORDAUNT, 1st. Earl of Peterborough, by Sir Anthony Vandyck.

The Sale will take place at the Auctioneers' Great Rooms, 8, King Street,
St. James's Square, London, S.W.1.

ON FRIDAY, JUNE 28, 1929.

(Catalogues may now be had.)

On view June 24th to 27th inclusive. Telegrams & Cables: Christiart, Piccy. Telephone: Gerrard 5056. (Five lines.)

WOLSELEY



Thoroughbred

The definition fits this elegant Wolseley perfectly "Bred from the best blood through a long line having the pedigree recorded for a certain number of generations"
Wolseley is a *thoroughbred*! Progeny of selective in-building of all that enterprise has devised

and all that experience has proved to be best in motor-car design, construction and equipment—the sturdy, handsome offspring of twenty-one years' of breeding.

Silent vibrationless power unit — magneto ignition with automatic advance four speeds with simple gear change exceptional steering lock wide chassis with beautifully supple suspension powerful brakes with large diameter drums and all parts extremely accessible. A perfect chassis wedded to a modern coachbuilt saloon of the finest type, smart, roomy and luxuriously comfortable.

You can purchase out of income at a small initial outlay.

WOLSELEY MOTORS (1927) LTD., WARD END, BIRMINGHAM.



Wolseley Six-cylinder Coachbuilt Saloon - £375
Extras—Wire wheels £10; Wheels in special colour £1; Triplex Glass £15



THE GREAT EXHIBITION AT BARCELONA: A ROYAL OPENING—MAGNIFICENT SCENES.



THE SPANISH VILLAGE THAT WAS SPECIALLY BUILT IN THE EXHIBITION: A PICTURESQUE RECONSTRUCTION REPRESENTING MANY STYLES AND EPOCHS OF SPANISH ARCHITECTURE.

The great International Exhibition at Barcelona, designed to display and promote the progress of Spain under the new order, was opened by King Alfonso on May 19, amid scenes of splendour and enthusiasm. The ceremony took place in the Grand National Palace of the Exhibition, where the King and Queen occupied thrones set against a background of beautiful tapestry. Addresses were read in turn by the Director of the Exhibition, the Mayor of Barcelona, and the Marquess de Estella, Prime Minister, who is seen in our photograph reading his speech into a microphone.

(Continued below.)



WHAT KING ALFONSO SAW WHEN HE DECLARED THE EXHIBITION OPEN AND RECEIVED A TREMENDOUS OVATION: THE CROWDED GROUNDS, SEEN FROM THE BALCONY OF THE NATIONAL PALACE.



ANOTHER VIEW IN THE SPANISH VILLAGE, ONE OF THE MOST ATTRACTIVE PARTS OF THE EXHIBITION: A STREET OF QUAINT OLD HOUSES SEEN THROUGH AN ARCH.

(Continued.)

In the right background are four of the royal children, two sons and two daughters. After the addresses, the royal procession passed to the balcony overlooking the Exhibition grounds, and there, in full view of the immense crowd, King Alfonso proclaimed the Exhibition open, and received a tremendous ovation. Simultaneously guns thundered in salute, the cascade and giant fountain before the Grand Palace were set in motion, and 60,000 doves were released. The Exhibition is divided into three sections—industrial; artistic and historical; and sporting. Some of the buildings erected for it are of such architectural beauty and solid construction that

THE ROYAL OPENING OF THE INTERNATIONAL EXHIBITION AT BARCELONA: THE KING AND QUEEN OF SPAIN ENTHRONED ON THE DAI'S, LISTENING TO AN ADDRESS BY THE MARQUESS DE ESTELLA (ON LEFT).



THE MAGNIFICENT ILLUMINATIONS (FREQUENTLY CHANGING IN FORM AND COLOUR) AT THE EXHIBITION: A WONDERFUL "CASCADE" EFFECT, WITH THE NATIONAL PALACE TOWERS IN THE BACKGROUND.

they are afterwards to be used permanently, for various public purposes. A great feature of the Exhibition at night is the magnificence of the illuminations.

GREAT PICTURES AT AUCTION IN LONDON, BERLIN, & AMSTERDAM.



1. "CHRIST": BY REMBRANDT (1606-69)—A PICTURE
PAINTED IN 1658.



2. "THE APOSTLE ST. PAUL": BY REMBRANDT—
A SIGNED WORK DATED ABOUT 1627-28.



3. REMBRANDT'S PORTRAIT OF HIS SISTER AT
THE AGE OF TWENTY-FIVE: A PICTURE SIGNED
AND DATED 1634.



4. "MADONNA AND CHILD WITH ANGEL":
BY PIERO DEL POLLAJUOLO (1445-96).



5. "PORTRAIT OF A YOUNG GIRL":
BY DOMENICO GHIRLANDAIO (1449-94).



6. "MADONNA AND CHILD WITH ANGEL":
BY ANDREA DEL VERROCHIO (1436-88).



7. "PRINCE MAURICE OF ORANGE": AN
EQUESTRIAN PORTRAIT BY A. VAN DE VENNE
(1589-1662).



8. "A MARRIED COUPLE": BY LORENZO LOTTO (1480-1556),
BELIEVED TO BE A SELF-PORTRAIT OF THE ARTIST AND
HIS WIFE.



9. "THE MOB CAP," BY SIR JOSHUA
REYNOLDS, P.R.A., FROM VISCOUNT
D'ABERNON'S COLLECTION.

These pictures by Old Masters are of topical interest through inclusion in various forthcoming sales. Rembrandt's "Christ" (No. 1) and the example of Lorenzo Lotto (No. 8) are outstanding lots in the second sale of Russian State and Museum property to be held in Berlin, by Rudolph Lepke, on June 4 and 5.—Rembrandt's "St. Paul" (No. 2) and "The Mob Cap" (No. 9) by Sir Joshua Reynolds, are important items in a sale to take place at Christie's on June 28. The Reynolds is the property of Viscount D'Abernon.—Rembrandt's portrait of his sister (No. 3)

and Van der Venne's "Portrait of Prince Maurice" (No. 7) are included in a sale to be held in Amsterdam on June 4, when Messrs. Frederik Muller and Co. (Doelenstraat, 16-18) will dispose of a valuable collection belonging to Mme. Vve. Kuhn.—The other three pictures reproduced above (Nos. 4, 5 and 6) are notable masterpieces of the early Italian School from the Spiridon Collection (formed by a well-known French collector), which is to be offered for sale in Berlin, during June, by Messrs. Carriener and Helbing.

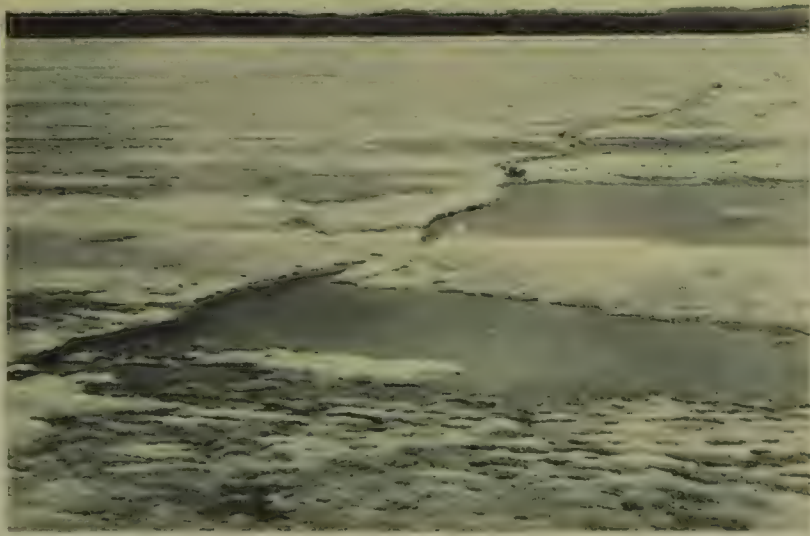
NOS. 1 AND 8 BY COURTESY OF RUDOLPH LEPKE, BERLIN; NOS. 2 AND 9 BY COURTESY OF MESSRS. CHRISTIE, MANSON, AND WOODS; NOS. 3 AND 7 BY COURTESY OF MESSRS. FREDERIK MULLER AND CO., AMSTERDAM.

SETTING THE ST. LAWRENCE ON FIRE: ICE-JAMS DISRUPTED BY ARTIFICIAL HEAT.

UPPER PHOTOGRAPHS BY A. C. ROY; LOWER ONE BY DR. H. T. BARNES.



ICE ON THE ST. LAWRENCE PREVENTED FROM JAMMING BY HEAT: THE RIVER'S HIGHEST LEVEL THIS SPRING AT ST. SULPICE, 15 MILES BELOW MONTREAL—SHOWING A FENCE WHICH LAST YEAR WAS CARRIED AWAY.



WHERE THERE WAS NO ICE-JAM THIS YEAR, OWING TO TREATMENT WITH THERMIT DURING THE WINTER: A DETAIL VIEW (ON APRIL 5) SHOWING ONE OF MANY CRACKS THUS CAUSED IN THE ICE ON THE ST. LAWRENCE.



"HOT ICE AND WONDROUS STRANGE SNOW": THE FROZEN ST. LAWRENCE ACTUALLY ON FIRE—A REMARKABLE PHOTOGRAPH SHOWING THE DISINTEGRATING ACTION OF "SOLITE," A NEW AND TREMENDOUSLY POWERFUL HEAT-GENERATING SUBSTANCE INVENTED BY DR. H. T. BARNES, AND USED FOR THE PREVENTION OF DESTRUCTIVE ICE-JAMS ON THE GREAT CANADIAN RIVER.

The proverbial feat of setting the Thames on fire appears to be not so impossible (at any rate, when it freezes) as has generally been supposed—to judge by these very interesting photographs just to hand from a Canadian correspondent, Mr. A. C. Roy, of Montreal. "One of our problems on the stretch of the St. Lawrence from Montreal to Lanorea (he writes) is the prevention of flood conditions during the spring. When the ice breaks up in the river, immense masses float down, and, if their course is impeded, they pile up and 'jam,' forming a dam right across the river. Floods are thus caused in the upper sections. It was to prevent these 'jams,' if possible, that the Dominion

Government employed Dr. H. T. Barnes, our greatest ice authority, to take such measures as he thought best to prevent their formation. Part of the river usually blocked by ice-jams is at Lanorea. . . . To this spot Dr. Barnes devoted his particular attention, and the ice was controlled by the use of 'solite.' This new heat unit, invented by Dr. Barnes, is more powerful than thermit. Solite is not an explosive, but owes its valuable qualities to its ability to develop, with incredible rapidity, a heat so tremendous that it disintegrates the ice molecules within a wide radius." Our readers will recall that Dr. Barnes's experiments in the disruption of Atlantic icebergs by thermit were illustrated in our issue of May 4.



A PAGE FOR COLLECTORS :

JAPANESE NETSUKE: MINUTE CARVINGS OF INFINITE VARIETY
ASSOCIATED WITH FOLKLORE AND LEGEND.

By FRANK DAVIS.

JAPANESE skill in carving in miniature is proverbial, but it is doubtful whether more than a small proportion of those Europeans who admire the individual objects of Japanese art take the trouble to find out what was at the back of the carver's mind when he took such infinite pains over so small a thing. Of all the many products of the Far East that are sought by collectors, the subject of this article can bring one nearer to the beliefs and legends of the people than any more imposing type of craftsmanship.

Netsuke are the little pendants or toggles which were fastened at the end of the cord by which a purse, or tobacco-pouch, or seal-case (*inrō*), or snuff-bottle, was slung from the girdle (*obi*). They were first used as early as the sixteenth century. When the fashion commenced, the higher classes (the *Samurai*) would not use them, but by the eighteenth century the custom was universal, so much so that a man's status could be judged by the style and value of the *netsuke* he carried. The fashion reached its height in the first quarter of the nineteenth century.

Netsuke can be distinguished from toys by the presence of two small holes through which the cord was passed. This perhaps needs qualification—there are always two holes, but one or both may be formed by a limb or piece of foliage. Nearly all *netsuke* are of wood or ivory; a few are of metal; and there are very rare examples in porcelain. But the would-be collector will find ample scope both in interest and amusement if he confines himself to wood and ivory.

Many are signed, but this is no necessary proof of antiquity. The very early examples are never signed, and later an artist might sign those he made in his spare time, but not those he carved to the order of his clan chief. But this point is perhaps rather too advanced for my present purpose.

What I am concerned to show is that anyone who cares to take a more than casual interest in *netsuke* will discover, first, an astonishing variety of design, and secondly (to many minds this will be more than one half of their charm), a wealth of fantasy and humour and legend that is as strange as it is fascinating.

As to the variety of shape and subject, I have lately been looking through a card index of more than seven thousand examples, not one of them duplicated, and the list is being added to year by year. The illustrations on this page will give an idea of a few not very uncommon types. There is some sort of delightful story to be told about every one of the seven thousand; the remainder of this article is concerned with the few examples illustrated, not because they are exceptional, but because only in this way is it possible to explain the peculiar fascination of *netsuke*.

Fig. 1 is a whale-tooth figure of Fukurokuju, one of the seven gods of luck. He is always represented as a very jolly old man, bearded and smiling, with a bald head, sometimes longer than his whole body. He is a delightful character, who, occasionally allows little boys to climb over his enormous head and shave it.

Fig. 2 shows Chokwaro astride his magic horse. Chokwaro is the Chinese Taoist saint (Japanese legends, like Buddhism, were nearly all imported from the mainland), who refused the hand of a princess and a court sinecure, preferring the freedom of a wandering life. Who would not, when possessed of such a remarkable animal? It required no fodder, and would carry its owner thousands of miles at a stretch. Chokwaro kept it in a gourd: when he wanted it for a fresh journey, he would sprinkle it with water from his mouth, and the dried, shrivelled form would swell and grow into his faithful horse.

Fig. 3 is an ivory *kirin* (Chinese *k'ilin*). This beast is analogous to the mediæval unicorn. He is a paragon of virtue, just as the unicorn in European legend is the emblem of chastity. He hunts nothing living, he treads soundlessly, he lives alone, he appears only under wise rulers as a lucky omen. He appeared to the mother of Confucius, to Confucius himself, and was so just that his advice was sought by the Emperor Kao Yu. He is portrayed in art with the body of a stag with a single horn, the tail of a cow, horse's hoofs, a yellow belly, and hair of five colours. He is usually wrapped in flames. We can perhaps find a connecting link between the Japan-

Figs. 4 and 7 are interesting as showing the amused reaction of the Japanese to foreign visitors. The Portuguese, Fernando Mendez Pinto, was the first European to set foot in Japan. This was in 1539, and there is a *netsuke* in existence of a European with a very conspicuous beard who might be this traveller. These two examples, both probably of Dutchmen (the Dutch East India Company was the only organisation to trade with the Japanese during about two centuries), are extraordinarily vivid little portraits.

Fig. 5 is a fine example of a rather favourite subject for *netsuke*—a ghost, or *bakemono*. Artistically this is a most brilliant example of the Japanese instinct

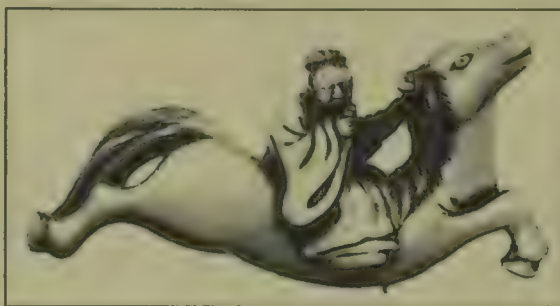
for achieving the desired effect by simple means (the tendency sometimes is towards over-elaboration), while the sentiment is both gruesome and humorous. That devastating wink! And those drooping, elongated hands! The lady is the ghost of one Kazane No Enkon, who was murdered by her husband and afterwards haunted him and his new wife ceaselessly. Here is the explanation of the wink: the open eye is the sun, the closed is the moon—the haunting went on day and night.

Animals, mythical or otherwise, are very favourite subjects, mainly because they lend themselves so well to artistic

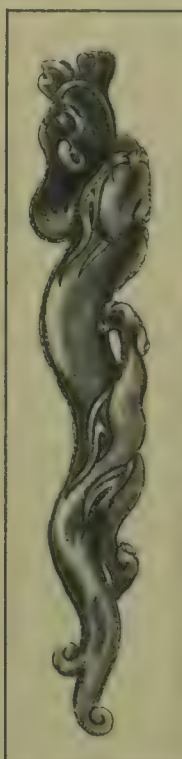
treatment, and partly because of their connection with the signs of the Zodiac, the months of the year, the points of the compass, and the hours of the day. The following—very briefly—is the system which was introduced from China about the year 600.

Twelve animals represent the twelve signs of the Zodiac in the following rotation: rat, cow, tiger, rabbit (or hare), dragon (such as Fig. 6), snake, horse, goat, monkey, cock, dog, and wild-boar. Commencing with November, these animals represent the months of the year in the same order. One can also reckon the hours of the day in a similar manner, starting at midnight with the rat; the cow is then 2 a.m., the tiger 4 a.m., and so on. The same animals are also used for the years—1929 is the year of the snake. The compass is divided up among these twelve animals: North, rat; East, rabbit; South, horse; West, cock.

It will be evident from the above information that the collecting of *netsuke* means far more than the accumulation of various little objects of curious shapes and unknown meaning. (One advantage, by the way, is their size; all those on this page could easily be carried in two waistcoat pockets.) The collector will become charmed by delightful excursions into folklore and legend, which, in some cases, as in that of the *kirin*, will be found to lead to unexpected and surprising glimpses of the underlying unity beneath the apparently different myths of the very Old and the comparatively New Worlds.



JAPANESE NETSUKE: (LEFT TO RIGHT)—(FIG. 1) FUKUROKUJU, A GOD OF LUCK, APPARENTLY DANCING—A WHALE-TOOTH IVORY FIGURE, POSSIBLY EIGHTEENTH CENTURY; (FIG. 2) CHOKWARO (A CHINESE SAINT) ASTRIDE HIS MAGIC HORSE, CARVED IN IVORY; (FIG. 3) A JAPANESE COUNTERPART OF THE UNICORN—A KIRIN, EXQUISITELY CARVED IN IVORY (FIRST HALF, NINETEENTH CENTURY).



JAPANESE NETSUKE: (LEFT TO RIGHT)—(FIG. 4) RECALLING THE TWO CENTURIES' DUTCH MONOPOLY OF TRADE WITH JAPAN: AN IVORY FIGURE OF A DUTCHMAN CARRYING A CRANE; (FIG. 5) THE WINKING GHOST: AN IVORY FIGURE OF A BAKEMONO (APPARITION) OF A WOMAN WHO WAS MURDERED BY HER HUSBAND AND HAUNTED HIM AND HIS NEW WIFE EVER AFTER; (FIG. 6) ONE OF THE JAPANESE SIGNS OF THE ZODIAC, AND A SYMBOL FOR EIGHT O'CLOCK IN THE MORNING: AN IVORY FIGURE OF A DRAGON; (FIG. 7) INDICATING JAPANESE AMUSEMENT AT FOREIGNERS: AN IVORY FIGURE OF A DUTCHMAN CARRYING A DEAD HARE.

All Illustrations on this Page by Courtesy of Mr. F. Meinertzhagen.

ese *kirin*, the Chinese *k'ilin*, and our own unicorn in the Indian story of a magical creature rather resembling this beast, whose father was a hermit and whose mother a doe. It slipped and broke a jar one wet day, and angrily ordered the gods to stop all rain for ever. The King of Benares promised half his kingdom to whoever would free the land from drought. A courtesan beguiled the creature, and rain fell.

One advantage, by the way, is their size; all those on this page could easily be carried in two waistcoat pockets.) The collector will become charmed by delightful excursions into folklore and legend, which, in some cases, as in that of the *kirin*, will be found to lead to unexpected and surprising glimpses of the underlying unity beneath the apparently different myths of the very Old and the comparatively New Worlds.

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PHOTOS. UNDERWOOD.



When coach and coachman held their sway
 And horses ruled the King's highway
 Guards' bugle notes made merry din
 To hail the Landlord from the Inn.
 Travellers could eat and drink their fill
 Would call "mine host" and pay their bill
 And thus it was by gentle stage
 Men journeyed in the Coaching Age.

* * * * *

But swifter steeds of steel to-day
 Bear travellers on their flying way
 The Landlord greets with smiling look
 The clerk then offers them a book
 Because in court things must be right
 They pledge themselves in Black and White.



BUCHANAN'S
"BLACK & WHITE"
SCOTCH WHISKY

“KEEPERS OF YOUTH,” AT THE DUKE OF YORK’S.

“KEEPERS OF YOUTH,” a play of Mr. Arnold Ridley’s writing concerned with private schools, and more particularly with private school masters, has been the subject since its production of considerable controversy and debate. Mr. Ridley, whose story turns on the struggle of two such masters for possession of the favours of the Junior Matron, gives us an unfavourable picture of a private school; out of his group of masters only one—the tired, drifting Sullivan, beautifully played by Mr. Herbert Ross—is a decent fellow. The sports-master is a bully and a blackmailer; the headmaster is a pompous humbug who has a shabby secret to hide; dunces, bores, and eavesdroppers constitute the rest of the group, apart from a new arrival who openly confesses that he has only taken up schoolmastering because, as the result of an indiscretion, he could not get into the Army. Debate has centred round the questions of whether Mr. Ridley has or has not been fair to the private school in general; whether or not such schools are, as he suggests, the refuges of incompetence; and whether, even if this be so in some cases, his types are not over-drawn and caricatured. Those who know the private school as it is to-day are best able to answer these questions; but anyone familiar with cricket will have one criticism to make, and that is that it is inconceivable that any such unpleasant brute as the sports-master of the story could ever be asked to play for the county of Kent. Mr. Clarke-Smith, in this highly coloured rôle, Mr. St. Barbe West, Mr. George Elton, Mr. James Raglan, and Miss Patricia Bradfield act the more exciting scenes of the play competently, and make them provide a fair measure of entertainment.

After all, it was possible to make Friday, May 31, a red-letter day for golfing enthusiasts, as, more or less at the last moment, Walter Hagen, the American holder of the British open championship, decided that he would be able to play Archie Compston on that day on the famous course at Moor Park, near Rickmansworth, Herts, beginning the first round at 10.30 a.m., and the second at 2.30 p.m. It will be recalled that these two famous golfers played a seventy-two holes match over the same course last year, when Compston won by 18 and 17. Weeks ago, special arrangements were made for visitors.

CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

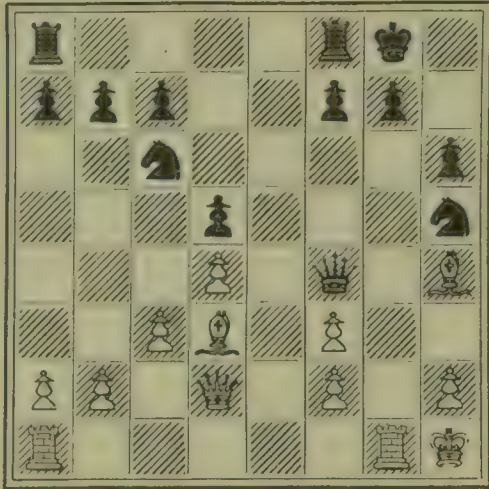
SOLUTION OF GAME PROBLEM No. XXIII. (FROM DR. SCHUMER’S “CHESSLETS.”)

[4k3; 2P4R; r3K3; 8; 8; 8; p7; 8.—White to play and win.]
Bogoljubow should have played (as pointed out by the champion)—

- 1. KQ5 RK4ch
- 2. KB4 RK5ch
- 3. KKt3 RK6ch
- 4. KB2!

Now Black has three lines, all futile. If 4. — RB6ch; 5. KKt2, and wins the P. If 4. — RRt; 5. RR8ch, winning the R and exchanging Pawns. Finally, if 4. — PR8(Kt)ch; 5. KKt2, RKt6ch; 6. KxKt, and Black must give up the R for the P. The point being that White must go to B2 before Kt2. Bogoljubow must not miss short putts like this when he meets the champion for the world’s title!

GAME PROBLEM No. XXV.
BLACK (13 pieces).



WHITE (13 pieces).

[In Forsyth Notation: r4rk1; ppp2pp1; 2s4p; 3p3s; 3P1q1B; 2PB1P2; PP2Q1P1P; R5RK.]

White to play, and win.

This ending, taken from the *Evening Standard* Lunch Chess Corner, was played in Barcelona, and so it may fairly be described as a chess-nut. Before solving it, readers may speculate as to what Black’s last move was, and why; points that may be settled with approximate certainty. The motto might be: “Fair exchange is sometimes bankruptcy.”

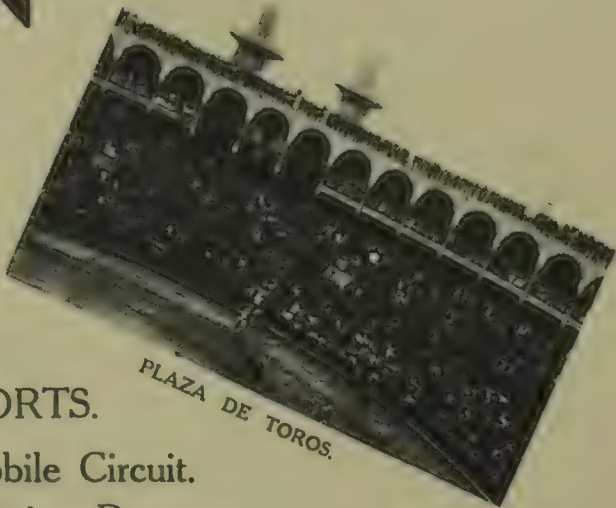
“THE ROYAL ACADEMY ILLUSTRATED.”

“THE Royal Academy Illustrated” is an annual publication which is equally attractive to those who have been to Burlington House and those who have not, as it forms a delightful souvenir to the former, and gives the latter a good idea of the pictures they particularly wish to see when they do arrange to go to the galleries. This year the annual standard of selection and of reproduction is as high as ever. Mr. Oswald Birley’s portrait of his Majesty, painted for the National War Museum, Cardiff, is the frontispiece, while such important portraits as Sir William Orpen’s pictures of Sir Ray Lankester, Mr. Neville Chamberlain, and the Earl of Meath, the Lavery portrait of Mrs. Colville, and Mr. Richard Jack’s paintings of Lord Moynihan, Sir Hugo Hirst, and the Lord Bishop of Sheffield, are also included. The subject pictures include three of Dame Laura Knight’s exhibits, and three of her husband’s pictures are also reproduced. One can also admire Mr. Munnings’ winter landscape, “Skating at Flatford,” as well as two of his famous equine pictures. Mr. L. Campbell Taylor is represented by his portrait of the Queen, and two other pictures; and the landscapes selected include examples of the work of Terrick Williams, Sydney Lee, Sir David Murray, Oliver H. Hall, and many others. In fact, as usual, “The Royal Academy Illustrated,” published by Walter Judd at 2s. 6d., is excellent value in every way. The reproductions are all first-rate, and every aspect of the Royal Academy, including the water-colour rooms and the sculpture section, is represented, so that the publication does definitely “illustrate” Burlington House.

The eighty-sixth annual meeting of the Shaftesbury Homes and *Arethusa* Training Ship will be held at the Queen’s Hall, Langham Place, W.1. on Wednesday, June 12, at 3 p.m. H.R.H. Princess Mary Viscountess Lascelles has kindly consented to attend, and will present the prizes sent annually by H.M. the Queen. Among the speakers will be Field-Marshal Lord Plumer and Sir Frank Benson. The children will give musical selections, rhythmic dances, and a gymnastic display. Tickets for reserved seats, 2s. 6d. each, may be obtained on application to the Society’s headquarters, 164, Shaftesbury Avenue, London, W.C.2.

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GRAMOPHONE NOTES.

TO the works of Wagner, the Gramophone Company now add eight superb records of selected passages from "The Rheingold" and "Siegfried." Rudolf Laubenthal and Emil Schipper, two Wagnerian artists of international reputation, are, for the first time, introduced as "H.M.V." singers, and the remainder of the casts is composed of performers of the highest standing. The Berlin and Vienna State Opera Orchestras and the London Symphony Orchestra are fully worthy of the grand music they have enshrined, and the records bring out the full beauty of these unequalled compositions.

During the King's convalescence at Craigweil House, his Majesty found considerable enjoyment in the playing of a new gramophone which was specially delivered. With this instrument, one of "H.M.V.'s" latest type, the records are not reproduced by means of the ordinary acoustic sound-box, but by an electric pick-up and amplifying valves which actuate an improved type of loud-speaker. The volume of tone can be regulated at will, and the faithfulness of reproduction from the highest treble note to the lowest bass is truly remarkable.

Negotiations for the co-operative production of talking and sound films for a period of years have been concluded recently between the Gramophone Company, Ltd., and the British and Dominions Film Corporation. Thus are to be associated the sciences of sound and sight. This announcement respecting talking pictures follows closely upon the Gramophone Company's move into the realm of wireless.

The agreement provides for the complete co-operation of the technical recording and musical experts of "His Master's Voice," and their unrivalled array of the world's greatest artists and orchestras, for all talking-picture operations carried out at the British and Dominions Film Corporation studios. The programme includes the complete output of full-length talking and musical pictures, together with many short subjects and musical prologues. The combination will have the benefit of calling upon all artists and orchestras who record exclusively for "H.M.V." Their orchestras include the London Symphony Orchestra, the Royal Opera House Orchestra, the Berlin State Opera Orchestra, the Berlin Philharmonic Orchestra, and La Scala Orchestra of Milan.

The British and Dominions Film Corporation, who were the first British company to make a full-length talking picture, "Black Waters," are licensees of the Western Electric System, and their new studios at Elstree are specially designed for talking-picture production on the very latest scientific lines. The first subject to be handled by the new combination will be an English revue.

New records issued by Columbia include a splendid performance by Quentin Maclean on the organ at the Regal Cinema, London. On one side is "Flower of Love"—a pretty theme which accompanied the recent film, "White Shadows of the South Seas." On the reverse there is an excerpt from "Shubi-Kazib," which is one of the most effective pieces of cinema organ recording ever made (No. 5352). Victor Lalo's "Norwegian Rhapsody" occupies both sides of a new twelve-inch record by Columbia, and is played by the Orchestre Symphonique of Paris, conducted by Pierre Chagnon. The work contains all the elements of colourful folk-tunes combined with the ruggedness belonging to the Scandinavian race (No. 9707). Bruno Walter, who conducted during the German season at Covent Garden Opera, has, with his Berlin State Orchestra, just recorded for Columbia Johann Strauss's famous waltz, "Wiener Blut." The music has that irresistibly gay rhythm, lilting and melodious, characteristic of the close of the nineteenth century in Vienna, and which the Strauss family did so much to spread throughout the world (No. L2270).

"La Traviata"—the complete opera, sung in Italian by La Scala Chorus with orchestra—has just been issued by Columbia on fifteen records which are available at 4s. 6d. each, or the set in an album for £3 7s. 6d., together with Italian text and English prose translation by Compton Mackenzie (Nos. 9629-9643). Real humour is provided by Will Hay and his Scholars in "The Fourth Form at St. Michael's"—a very amusing parody on college life (Columbia 9689).

"BEHIND THE SCENES OF ESPIONAGE."—(Continued from Page 936.)

his department, taught by experience, had in vain besought the Foreign Office 'to lose no time in having their code carefully scrutinised and adapted to the state of modern science.' This warning fell, unfortunately, on deaf ears. The fact is—and at this time of day nothing is served by trying to keep it dark, seeing that the British have themselves admitted it—from the first days of the war onward, the British secret service was in possession of the German diplomatic cipher-code and was therefore able to read all the secrets that fell into their hands, as they passed *via* London to America."

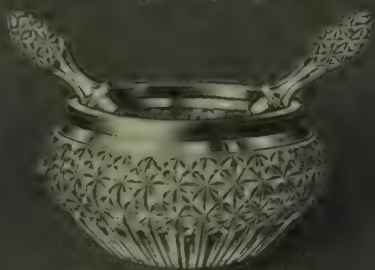
This seems to argue exceeding stupidity on the part of the enemy. Yet, after a short stay "Behind the Scenes," such crassitude is understandable! The Secret Servant is mysteriously myopic on occasion, and criminally careless; at moments, the most Machiavellian-minded forget the niceties of deceiving and, consequently, cease to rule: then counter-espionage adds a notch to its list of victims!

The truth of this is proved and re-proved by Winfried Lüdecke's epitome of espionage—which covers the more remote, as well as the recent, past; Britain, France, Germany, Russia, and Poland; with excursions into the South Africa of the Boer War period, the Japan of the Russo-Japanese War, Spain in the war years, and the new Baltic States and other war-creations. Altogether, a book to read and to ruminate over.

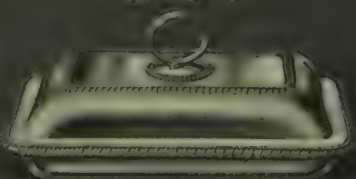
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THE CHRONICLE OF THE CAR.

DECARBONISING ENGINES.

ONE always feels so helpless performing a "job of work" for which one is suitably unfitted or unsuitably fitted, as the case may be. My motoring friends have brought this fact often to my mind when the conversation turns on decarbonising the engine. Of course, there are a few young and enthusiastic amateurs who like doing this work. Moreover, they do not make a bad job of it. I think they get more practice, too, than most owner-drivers by helping all their friends who have cars and motor-"bikes." The majority of car-owners do not like, nor can they perform, this work of decarbonising. Also laying up the car for the best part of a week while hand-scraping the piston heads and regrinding and reseating the valves, usually with a makeshift set of tools, is no joke. Consequently one sends the car to the nearest repairing garage one can find, asking them to do this work. That is one of the reasons why most owners delay decarbonising as long as possible, because the cost is a matter of consideration, and the time taken for the work leaves the owner without his car for three days, if not longer. At least, it used to, and still does in many garages. Now, however, the up-to-date repair shop does the work in one day, using wire-brushes fitted on the chuck of a high-speed electric drill. This implement quickly removes all trace of carbon, leaving a burnished surface on which deposits will not re-form quite so readily. The valves are re-faced by an electric valve-grinder or re-facer, far truer than the old and slower hand method; so the valves get an absolute airtight fit on their seats. As the job does not take so long,

the charge is proportionately less to the customer. The chief point, however, of these remarks is, always send your car when needing overhauls to a workshop fitted with the latest and most up-to-date equipment. There you get better work done at less cost than at garages not so well provided with labour and time-saving tools.

The latter performance (slipping the clutch), if often repeated, is usually expensive in causing repairs. Wise motorists fit a Boyce motometer on the radiator cup or else a thermometer on the dashboard, in order to keep an eye on the happenings in the water circulation. This permits a gauge being kept on the engine to see if it is running too hot, too cold, or at

just the right temperature. This, to be correct, is about 180 deg. Fahr. If one has a dashboard temperature indicator duly illuminated, one can also see the state of affairs after dark. I used to envy car-owners who had illuminated "dash" fittings of this character, because I never could read my monometer on the radiator cap at night time. Last week I discovered a new one, made by the same people, which has a small lamp concealed in the top of the instrument frame. This diffuses an even light down the metering tube of the monometer, so that one can read the temperature of the engine quite as clearly as in day time. Wiring this and connecting it to the lighting system is simple. The material for this work is supplied with the instrument, and the illuminated monometer can be obtained (for either 6 volt or 12 volt electrical circuits) from most motor-accessory shops. Personally I think it is worth a couple of guineas (its cost), because I do a lot of night driving in heavy traffic at a slow pace, such as occurs at the Aldershot Tattoo and similar events.

The amount of current it consumes for lighting is negligible. Also it is not necessary to keep it alight all the evening. I switch mine on only when I want to read the heat indicator. Every owner must suit himself or herself in these matters. My engine is a "cold" engine, and wants a lot of nursing to keep the water at sufficiently high a temperature to run it

[Continued overleaf.]



MODERNITY AND AN ANCIENT FORTIFIED MANOR HOUSE: A SUNBEAM ON THE ROAD BY STOKESAY CASTLE.

Stokesay Castle, near Craven Arms, Shropshire, is one of the best surviving specimens of the fortified manor houses built centuries ago in England and in Wales, especially on the borders. Only its gate-house is now inhabited, but the public can inspect the whole structure. The car seen is a 20-h.p. six-cylinder Sunbeam, with a standard Weymann saloon body.

Illuminated Heat Gauge. Hot days combined with slowly following in a long queue are inclined to warm up the water in the radiator of one's motor-carriage, especially when keeping in a low gear to avoid slipping the clutch.

ing. I switch mine on only when I want to read the heat indicator. Every owner must suit himself or herself in these matters. My engine is a "cold" engine, and wants a lot of nursing to keep the water at sufficiently high a temperature to run it



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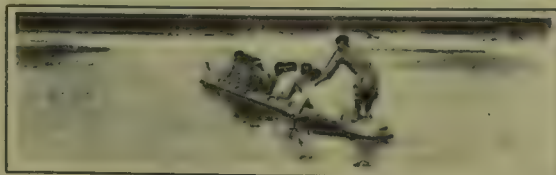
and not relieved, because they are not known. The Society is aiming to secure adequate protection for little children throughout the country, and seeks the help of all who recognise the National importance of its activities.

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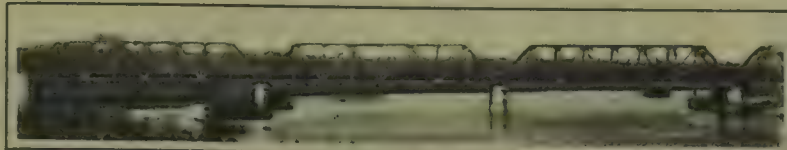
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Continued.
economically. Other folks have "hot" motors, which are apt to boil the water if not looked after. This escapes the driver's notice now modern design places the steam overflow pipe carefully tucked away under



NEAR COLESHILL: THE LATEST WOLSELEY—21-60-H.P. SIX-CYLINDER; WITH A NEW TYPE OF SALOON BODY AND FITTED WITH LOCKHEED HYDRAULIC BRAKES.

the pan of the engine, so the driver never knows when he is losing water. Heat indicators tell you either way whether the engine is running cold or hot. This illuminated Boyce gauge saves drivers from over-heating troubles and waste of fuel from over-cooling during day and night driving.

Brighton Motor Week.

Brighton is to have a Motor Week with a Rally, a Concours d'Élégance, and an acceleration test for cars. The Royal Automobile Club have granted an official "open" permit to hold the meeting, so anybody who likes can enter for the prizes. The great days will be July 4 and July 5, although many motorists will be speeding on their way to the queen of the southern watering-places some days previous to those dates. This first-mentioned day will see the arrivals of competitors in the Rally, who are due at the pylons outside of Brighton between 11 a.m.

and 4 p.m. There will be three classes in the Rally: (a) those that cover the greatest distance; (b) those who start at fifty miles from Brighton and cover most accurately the "regularity section" between Crawley and Brighton; and (c) those who enter either of these classes and bring with them (I presume on a trailer) an outboard motor-boat to compete in the regatta to be held that afternoon between the piers. That (Thursday) evening also there will be a cabaret show and other entertainments. On the next day, Friday, the Madeira Drive at Brighton will be closed to the public, and the Concours d'Élégance will be held, with various classes for the cars, to see which are the best-looking in each division. This is to take place in the morning. That afternoon the Brighton Corporation have authorised the closing of a road leading to the Brighton race-course, and on this highway the acceleration tests will take place over a

kilometre distance. The meeting is to conclude with a ball and a civic reception at the Royal Pavilion, when the prizes will be presented. We are getting quite Continental in our motoring galas nowadays, and these affairs are always quite amusing. They collect a number of private car owners who can enter and win prizes in rallies. These folk would not compete in speed contests or special driving tests, but this form of competition is so simple and easy that it attracts the ordinary motorist.

Tourist Trophy Motor Races.

The Tourist Trophy race for standard touring cars will take place in Ulster, as last year, on Aug. 17. As a preliminary event for such cars, the

Brooklands Automobile Racing Club is holding a six-hours endurance race on June 29. The handicap is based on the same lines as that for the Tourist Trophy race, except that supercharged cars receive an additional penalty.

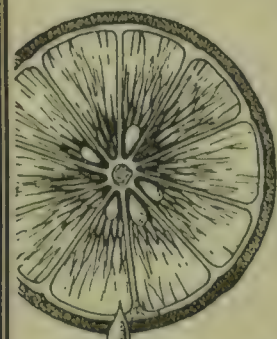
The R.A.C. has now completed its arrangements for the Tourist Trophy race. The grand stand is to be placed facing the position it held last year, on the opposite side of the course. Spectators will get a much better view of the pits from the stand by this change. Another enclosure is to be provided overlooking Quarry Corner, with direct communication with the grand stand. This will give visitors an opportunity to witness the competitors taking this corner. Last year many incidents happened at this point of the course. These will be two much-desired



THE START OF THE RUN: A 15-H.P. ARMSTRONG-SIDDELEY SALOON ABOUT TO TAKE THE ROAD.

improvements from the spectators' point of view, as, in last year's race, stand ticket-holders were restricted in their view, and did not have much opportunity of seeing all the work done at the pits, nor the chance to get a sight of the race at Quarry Corner, one of the spectacular bends of the circuit.

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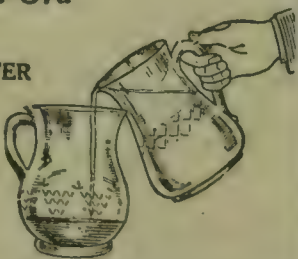
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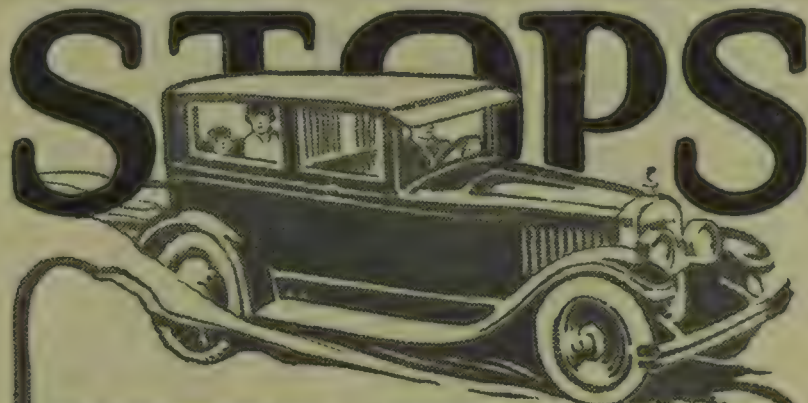
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MARINE CARAVANNING.—XXXIV.

By COMMANDER G. C. E. HAMPTON.

It would be interesting to know to what extent utility outboard engines outnumber those employed for racing. The fact that they do so is a great point in favour of this kind of engine, for it indicates that it has passed through its "teething" stage. I do not suggest that every brand of outboard can claim to have reached this state of development, for there are several that have yet to "win their spurs" at racing before they can be considered suitable for utility purposes. I am not concerned with these at the moment, but rather with those whose position is sufficiently assured to permit their designers to devote attention to the many other uses to which this type of engine might be put.

I am open to correction, but I think the first firm to market an outboard engine which has a use other than as the power plant of a vessel, is the Johnson Motor Company. This firm have always been full of new ideas, and their 1929 productions bristle with them. Several problems have been tackled simultaneously and successfully. To increase the power of a two-stroke engine and to silence it at the same time is an achievement; but to make the engine start easily also is a greater one; yet all this has been done in the Johnson engines of 1929. I designed and built a two-stroke engine many years ago, so I know something of the troubles; it is a far more difficult problem than that presented by the four-stroke type, and I congratulate this firm on a very valuable contribution towards the perfection of this type of engine.

Not content with these improvements in general design, this company have introduced a new use for their engines in the form of a portable pump, which is worked by one of their light twin engines developing

2-h.p. at 2100 r.p.m., and has a capacity of 195 gallons per minute. There are many uses for a pump of this kind both ashore and afloat: in a vessel it would make an ideal bilge-pump, and would also be useful for pumping up the gravity tanks on deck. Ashore, there are still greater possibilities, especially in connection with estate work:



A JOHNSON-ENGINE BOAT OF THE "UTILITY" TYPE: ONE OF THE MOST POPULAR KINDS OF CRAFT IN USE TO-DAY.

in this article, however, I must confine myself to things nautical.

The introduction of this pump suggests other uses to which the outboard engine might be put on board ships and small craft, but if they are developed the word "outboard" should be replaced by "detachable." There is, for example, nothing against a specially designed unit of this kind forming the power plant of the electric generating set, and when not required for this purpose it could be transferred either to the winch for hoisting the sails, the bilge-pump, or the

dinghy, or could act as a starter for the main engines; finally, it would solve the ever-present problem of anchor work if it were made to attach quickly to the capstan. I speak feelingly on its possibilities as a means of weighing the anchor, after a week-end on board a 100-ton yacht which had no paid hands and a hand-worked capstan requiring four persons to work it, one being myself.

Until this year I have not been a convert to outboard engines, but, now I see that they will become the "maids of all work" to tired persons like myself, I look on them in a different light. Even the high-powered "speed boats" which ply for hire round the coasts are threatened by them, for I hear of many schemes for building flotillas of outboard-engined boats for this purpose. One of them has in fact taken concrete form, and an order has been placed for 160 Johnson high-powered engines for passenger runabouts in this country. To make them really satisfactory for this duty they require some form of clutch, which is a refinement that few of the powerful type possess.

Now I give full credit to the Johnson Company and their London representatives, Messrs. Vanadium, Ltd., of Victoria Street, for converting me to outboards. They have proved their engines in races throughout the world and continue to do so, but that by itself would not have been sufficient

to convince me. It is the utility side I look to, and their catalogue, which I have studied closely, proves that it is part of their policy to develop it. I see that even seaplanes are not immune, in that one has been fitted with an outboard engine for use when picking up its moorings. At this rate it will not be long before the use of this type of engine in boats will take second place. All I ask for the present, however, is for a small power plant of this nature which can be attached to an existing capstan in a yacht.

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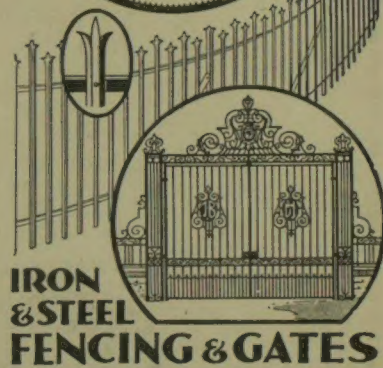
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